

French Grammar

On a NEW PLAN.

BY THE

Rev^d. F. BUFFIER, Soc. Jesu.

Translated into ENGLISH.

*Quo minus sunt ferendi, qui hanc artem ut tenuem ac
jejunam cavillantur: quæ nisi Oratori futuro fun-
damenta fideliter jecerit, quicquid superstruxeris
corruet: necessaria pueris, jucunda senibus; dulcis
secretorum comes, & quæ vel sola omni studiorum
genere plus habet operis quam ostentationis.*

Quintilian.

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THE END OF THE LINE

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I fully embrace the opportunity of making public my deep and unfeigned admiration of your perfection, the consummation of which I have long, with constant industry, endeavored to attain in private. I am now your character from the injustice with which the authors of the present age, who like their predecessors are generally poor and envious, have thrown down to posterity. To every noble mind of mankind, constant attendance on eminent authors, shall prefer their writings from obli- vision; while the human lines are supported by your mighty protection and strict truth, which is also mighty and shall prevail.

T O T H E R I C H.

THE following work implores the protection of your illustrious body, as the most exact judges of GRAMMAR, and the most indulgent and powerful promoters of all kinds of knowledge. Nothing is more evident, than that to the possession of wealth, together with all other accomplishments, a complete skill in every part of literature is necessarily annexed; and that you universally encourage what

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you so well understand, the world, even in this censorious age, is too well satisfied of, for me to enlarge on.

I joyfully embrace this opportunity of making publick my deep and unfeigned admiration of your perfections, the contemplation of which I have long, with great satisfaction, indulged to myself in private. Happy if I may rescue your character from the injustice with which the authors of the present age, who, like their predecessors, are generally poor and envious, will deliver it down to posterity. The envy and malice of mankind, constant attendants on eminent worth, shall preserve their writings from oblivion; while these humble lines are supported by your mighty protection and strict truth, which is also mighty and shall prevail.

It must be acknowledged, that several authors, who have given proofs of their malice to you, have pretended, and, amongst the vulgar, attained to the reputation of eminent Poets, Philosophers, and Historians. One Juvenal, a Roman poet, asserts, that it is extremely rare to find common sense amongst you.

Rarus enim ferme sensus communis in illa

Fortuna

c A

A wrt

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*A writer of our own in a late poem * plainly insinuates, that the possession of wealth is a very impudent thing.*

Some have the hardiness to affirm, that the greatest part of your illustrious body are educated in sloth and ignorance, live useless, or rather pernicious members of society, which maintains them in a tyrannical drunken existence, void of reason and reflection; that such of you as have the most pretence to be of some use, arrogate to themselves great merit from wealth attained by the sweat of others brows, of whose labours, like eastern princes sunk in idleness and luxury, they receive the tribute, and, like them, reward those who support their grandeur with ingratitude and oppression. Many examples might be produced, in the same strain, discovering the envy and malice of the writers to all of exalted worth like yours; but the most notorious instance of this kind is to be met with in Sir Thomas More's Utopia, wherein seems comprehended the substance of all the malice that ever has been invented against your body. I shall quote the passage entire, in hopes that the

* Essay on Man, Part III.

wisdom

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wisdom of the legislature will order the book to be burnt by the hands of the common hangman, as a most virulent libel on our happy constitution in church and state.

“Itaque omnes has, quæ hodie usquam flo-
rent, republicas, animo intuenti ac versanti
mibi, nihil, sic me amet Deus, occurrit aliud
quàm quædam conspiratio divitum, de suis
commodis, reipublicæ nomine tituloque trac-
tantium: comminiscunturque & excogitant
omnes modos atque artes, quibus, quæ malis
artibus ipsi concesserunt, ea primum ut abs-
que perdendi metu retineant, post hoc paupe-
rum omnium opera ac laboribus quam mini-
mo sibi redimant eisque abutantur. Hæc
machinamenta ubi semel divites publico no-
mine, hoc est etiam pauperum, decreverunt
observari jam leges sunt.” This author was
indeed justly beheaded by that truly pious
and merciful prince Henry VIII; but, by an
amazing negligence of those who were then at
the helm of the state, the book was not sup-
pressed. Many illustrious and sublime writers have, it
is true, undertaken your defence with admirable
success;

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success; it were to be wished, however, that their vindication had been as general as the charge; their method having been now and then to draw a single character selected from your number; which, tho' exactly represented, and with such unexceptionable ability and veracity, that a collection of these pieces, commonly called *Dedications*, would make the most beautiful, and in all respects, valuable parts of our English history; yet the good effect of them has been in a great measure lost, partly for the reason before-mentioned, and partly from a prevailing opinion amongst the vulgar, that the writers received money for them: This, if true, being only a proof of your generosity, envy alone is capable of applying to your disadvantage.

For my part, as my conscience is clear of all guilt, I shall be acquitted from all imputations of this nature: I can safely appeal to your whole body for my innocence of applications for subscriptions to this work, or for encouragement of any kind, even for leave to dedicate. I farther thus publicly declare, that I have no expectation of the least reward from you; that you will send even fifty guineas to my bookseller for my use.

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But were not this disinterestedness, and the strictest regard to truth, sufficient to secure these lines from a quick passage to oblivion, your all-powerful protection will give them immortality. By you we daily see the most wonderful actions performed; capacity, virtue, sense, instantaneously bestowed, where the least shadow of them existed not before. You are the people, to whom alone is justly applicable the uncontested maxim, vox populi, vox Dei. A person yesterday mistaken for one of you, and by all the world allowed to be in the full possession of the best and greatest qualities, to day is detected in indigence, and discovered to have none but the meanest and worst. Unpitied, detested, his fall is as violent as his exaltation was glorious.

One having passed many years of his life with no more notice than what an universal contempt has raised him to, without the least degree of credit in any sense of the word, whose groveling pursuits were conducted by a low cunning, and supported by impudence alone, with a voice scarce articulate enough to form the sound of expressions to which the most harmonious pronunciation could convey but a faint resemblance

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semblance of meaning; this creature, appearing equally neglected by art and nature, on being admitted into your number, has immediately charmed publick assemblies by his eloquence, and private by his wit and politeness; discovered at once learning, sense, taste, and a capacity equal to the greatest affairs. Several instances of this kind were produced by the revolutions of a year, within the memory of the present age.

With how nice a discernment does the mere prospect of wealth inspire you in early youth; sensible that dry laborious study is useless to you, who, by an easier and shorter way, can arrive at knowledge; you leave the rugged and tedious road to the vulgar. No less suddenly and surprizingly you attain to justice, fortitude, truth, prudence, generosity, temperance and every moral virtue. Accomplishments, thus wonderfully obtained, shine with a lustre as much above the understanding as the imitation of the vulgar. The writings of Shakespeare excel not more the laborious criticisms on them. Such as you are pleased to distinguish, are constantly observed to be deserving of true honour. The least want of ability is not to be found in the execution of any

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employ-

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employment of great profit; your ready discernment of merit exempting you from the painful drudgery of seeking after it, which you therefore so wisely and universally decline.

The earl of Clarendon says of Cromwell, that at his first entering into business, his person and talents appeared mean; but as he grew into place and authority, his parts seemed to be raised, as if he had concealed faculties till he had occasion to use them. This I have often thought perfectly applicable to those whom fortune, or you, are pleased to exalt to a degree of worth and merit, only inferior to your own.

How noble is that consciousness of superior worth, which elates your generous breasts, when with indignation and contempt you affix on any unworthy person the term beggar?

How admirable is the constant friendship you observe to each other, which no foreign consideration, no motives of any kind, which affect vulgar minds, can in the least alter, which you preserve even in your last moments, when gloriously, neglecting relations, friendship, gratitude, and all meaner regards, like the Macedonian conqueror,

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querer, you bequeath your worth to the most worthy; or, in other words, your riches to the most rich.

Assembled in publick bodies, what excellent contrivances have you not invented to secure to yourselves, and your worthy successors, the quiet possession of all temporal advantages, with a pious view of relieving the poor from the temptation of fixing their hearts on this world!

To promote this pious and laudable design, you have been accused of publickly and solemnly asserting facts, which accidents have afterwards discovered, were, to your knowledge, very far from being strictly true. I just mention this, as an instance of the censorious disposition and narrow minds of mankind. It is known to be the principle of all great Genii, that the rules of morality bind ordinary people, and on ordinary occasions: such cobwebs confine only flies of the lower rank.

The prudent care you take by proper motives to confine your marriages amongst yourselves, deserves the highest praise; as it prevents that

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idle impertinent fondness between the married couple, so ill bred and prejudicial to the civil business of life. By this means the pure current of your worthy blood flows unmixed and untainted with the contaminated dregs contained in the veins of the poor and base.

*To complete the happiness arising from this noble delicacy, there wanted nothing but the execution of that exquisite project, which I have heard has been proposed in some of your assemblies; it was wholly to converse with each other only. As there would then have been no possibility of intruding into the best company, their entertainment and improvement would have known no bounds. How, as iron sharpeneth iron, would your countenances and conversations each other! Which way this design came to fail of success, I know not. Reflecting on it, I cannot forbear exclaiming in the words of a celebrated * writer, "When I consider your wealth, I admire your wisdom; and "when I consider your wisdom, I admire your wealth.*

* The Tatler.

After

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After your moral and political virtues, allow me to take notice of your taste and erudition, whereon I might be very copious, were it not for fear of tiring the Reader, and offending your modesty; to the excess of which virtue, is owing the present scarcity of good books in all kinds of literature. Here my veneration for you could not pass by this part of your conduct wholly uncensured, were I not on reflection convinced the world is not worthy of your excellent productions.

However, that this world, bad and ungrateful as it is, may not be entirely deprived of so great a benefit, I have with vast expence of time and pains, made a collection, which I intend speedily to publish, of English letters written by gentlemen and ladies, of whom none, as will be incontestably proved, was worth less than 1000l. per annum, or 20,000l. in money; to which shall be added, by way of appendix, bons mots, or witty and wise sayings by the said gentlemen and ladies, with a few choice maxims by persons of the rare worth of 50,000l. and upwards; which will contain the most refined secrets of religion, morality, and government; and shew the utmost reach of human capacity

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and invention. The exact language and spelling, delicate taste, fine turns of expression, learning free from pedantry, deep thought, and love of truth and virtue, in this collection, will, it must be presumed, gain it the most universal esteem, and prove of infinite use in the education of our youth. I was going on; but the apprehension that in this faint endeavour to draw your exalted character, I have already taken up too much of your precious, and always well-employed time, determines me to conclude here, with professing my sincere veneration of your great worth, which lays me under an indispensable obligation to be

Your most obedient,

most humble, and

devoted Servant,



THE TRANSLATOR.

It has been laboured to do ill a purpose, the publish-
~~ing of a work which does not contain any new matter~~
 could attempt to do justice to the one, and some
 justice to the other, may deserve their pardon. He
 promises to make no appeal from their judgment;
 but hopes it will be **THE** Translation
 of a GRAMMAR, especially from the French, is a
 work which no person is to be
 so well qualified to do, as the author of this
 on as a dull laborious task, and a mark of heavi-
 ness. There is very little reason of vanity,
 from any kind of translations, it is true, as
 celebrated French author says, that to succeed in
 that way of writing is a proof of the want of ability.

SOME account of the following work may
 perhaps be expected; the rather, as from the
 many FRENCH GRAMMARS in our Lan-
 guage already extant, an addition to the number
 may be judged a very unnecessary design. The
 Translator believed this to be vastly superior to any
 other GRAMMAR he had seen; and that the benefit
 of it might be farther extended by an *English* Trans-
 lation. He was confirmed in these sentiments by
 the opinion of several of his friends, for whom he
 has the highest esteem. He would be very sorry to
 find his author, in this new dress, making an awk-
 ward figure, and appearing much below his cha-
 racter, which is very eminent amongst many persons
 of distinguished sense and learning.

xvi The Translator's Preface.

If he has laboured to so ill a purpose, the publick and the author must determine how far an unsuccessful attempt to do justice to the one, and some service to the other, may deserve their pardon. He promises to make no appeal from their judgment ; but hopes it will be considered, that the Translation of a GRAMMAR, especially from the *French*, is a work from which no reputation is to be raised. How well so ever performed, it would be looked on as a dull laborious task, and a mark of heaviness. Nay, there is very little occasion of vanity, from any kind of Translations, if it be true, as a celebrated * *French* author says, that *To succeed in that way of writing is a proof of the want of ability for any other.*

An alteration has been made only in the order of the several parts of the work, with a view to the benefit of the *English* learner. Which it is hoped may excuse a liberty taken to promote the design of the author, who declares he had a particular regard in his work, to the benefit of foreigners. Should the pains the Translator has taken on this occasion, which he hopes will not be condemned, and he is confident will not be envied, prove of the least use to the publick, he has his reward.

* *Ménage.*

THE
AUTHOR'S
PREFACE.

THIS work is divided into three parts: the first contains the principles on which is founded the Art of GRAMMAR; the second is the practical part; and the third may be termed a supplement, or additions to the work.

The subject of the first part, tho' frequently neglected by learners, is nevertheless of great importance to be known; as the arrangement of words and of thoughts have an essential connection with each other. Hence GRAMMAR becomes the basis of the most exalted Sciences, especially of Logick; and even Divinity is sometimes forced to seek assistance from its rules.

For

xviii The Author's Preface.

For want of sufficiently entering into the principles of GRAMMAR, which is designed to give the clearest light to our ideas of words, they frequently become more perplexed and confused: To understand the nature of GRAMMAR, of which even many who teach it are ignorant, it is necessary to consider the end it proposes; the means employed to that end; the order of its parts, and the signification of the terms common to it. I must own, that this first part is more proper to form the mind to a knowledge of GRAMMAR in general, than necessary for attaining the practice of it; for which reason, those whose end is only to learn French may begin with the second part.

This contains what immediately relates to the practice of GRAMMAR; wherein I have kept, as near as possible, to the order usually observed by Grammarians. The most important particulars, as the Articles of the Nouns and the Conjugations of the Verbs, are here explained in such a method, as will, I hope, much lessen the pains commonly taken to learn them; and discover that what has been reckoned the most difficult and perplexed part of our Language, in reality is vastly less so than has been imagined.

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To the third part I give the name of *Additions*; because the contents thereof, however useful, may be thought beyond the purpose of a **GRAMMAR**. The first of these relates to style, and is the substance of what might make a complete treatise on this subject. After which, follow remarks on those parts of our **GRAMMAR** at which Foreigners are the most likely to hesitate and be perplexed; to whom I have had a particular view of making this work useful. Throughout all Europe, and in almost every other part of the world, the desire of learning French is known to be a prevailing inclination among persons of distinction. This I have thought a man of my profession under some obligation to assist, from a privilege our Language has enjoyed, for near a century, of furnishing a great number of excellent works on religion and piety; of which the sermons of our best preachers, printed during the last twenty years, may alone be a sufficient proof.

With all these motives to make the French Language publick; hitherto there seems to have appeared no **GRAMMAR** quite proper for that purpose. They are either too extensive for learners, or do not comprehend all the parts of **GRAMMAR**. The authors of some are ignorant

xx The Author's Preface.

of the real practice of our Language, and others have been written so long ago, that the practice is since considerably altered. Of the last sort is the GRAMMAR of Father Chiflet, which has been of so great use, and printed so often; but being written above seventy years ago, teaches what appears now to be very strange French. For example, in the Conjugation of the Verbs encore que j'aimerois, encore que je ferois, are put for encore que j'aimasse, encore que je fisse. Phrases also frequently occurring in this author, would not now be thought tolerable; such as, De ma part je confesse qu'en mes œuvres que j'ai données au public, j'ai failli aux politesses de quelques observations que j'ai couchées, &c.

The present practice has been my rule for explaining the principles of our Language, which I have endeavoured to do in the justest and exactest, and at the same time the plainest and easiest, manner. I dare not, however, flatter myself with having entirely escaped all the rocks which lie in the way of an author who writes concerning a living language, especially one so subject as ours is to change.

I have, however, used my utmost endeavours to avoid them. After having many years ago
formed

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formed a Plan of a GRAMMAR, I have since been continually applying to confirm or improve it, by examining books in various kinds of literature, and attending particularly to the manner wherein they are written. What difficulties remained, I have taken all opportunities of consulting about with the best writers in our Language, and with those who speak it most correctly. Not satisfied with this, I have read the work to those whom I believed to be the most capable of discovering to me the inadvertencies, which it is scarce possible wholly to avoid, amidst so great a number of circumstances equally difficult to retain and express: and I have been always determined to change or explain any part by the opinion of the majority of able and judicious persons. I am indeed persuaded, that the most essential quality of the writer of a GRAMMAR, is to consult much, and to have a great readiness of disposition to receive instruction from the opinion of others; since a living Language depends entirely on the arbitrary power of Custom, of which no person's private judgment, however certain in other respects, can ever be the rule.

*With all these precautions, I must not presume, that no errors have escaped me. All
such*

xxii The Author's Preface.

such as shall be discovered to me, either publickly or privately, I promise to be at the charge of printing, as the only reparation I can make for them, and that the publick may have a GRAMMAR with as few imperfections as possible. I therefore now request of all, who think they can give me any information, that they will take that trouble. I am under no concern about the manner of it : if they give it improperly, and without candour, far from affecting me, the injustice will alone be done to themselves, and I shall not make the least use of what may instruct me, and be of advantage to the publick. I hope however for some favour, on account of the caution I have observed, particularly in not censuring any of our Grammarians. I am the first, perhaps, who has not ventured to take this liberty ; sensible that where I differ from others, it will be to very little purpose to prove them in the wrong, if what I assert will not support itself.

To this edition are added two Treatises ; one on the nature and pronunciation of the various kinds of the letter *e* in the French Language, the other an abstract of the rules of the French Poetry.

A re.

The Author's Preface. xxiii

A revival of the work has discovered to me a small variation of orthography, in words which by some are written with double letters not pronounced, and by a greater number of others with only a single letter; as, fidellement, or fidèlement. On this occasion I profess to follow Custom; and, when that is divided, to take the most convenient side. But hence seems to arise some confusion with regard to very short words: for the eye, which is shocked to see ele for elle, allows the suppression of a letter in longer words, without the least offence. I thought it not improper, by just observing whereon this difference is founded, to prepare the reader for the variation of orthography he may sometimes meet with in the following work:

The Author's Preface.

A review of the work has been published in which
such mention of orthography is made as to
be seen to contain much of value
noted and by a great number of others
with only a single letter; an indictment of
fidelity. On this occasion I propose to follow
Custom; and rather than to take the
most convenient, I have chosen to give
your opinion with my own words:
for the use, which is, to be the
author the possession of a letter in larger words
without the least effort. I thought it not
proper to put opposing opinions in opposition
is found, to prepare the reader for the
action of orthography by many instances
with in the following work.



French Grammar.

PART the First.

SECT. I.

Of the Elements of GRAMMAR in general.

CHAR. I.

That in order to give an adequate Idea of this Art, a New Method is necessary.

MANY Ages have passed, since the first attempts were made to explain the Art of GRAMMAR; or, in other words, the Art of reducing to certain rules the Language of mankind. That this was not brought to perfection at once, is not to be wondered at, since it is common to the other Arts: But it seems strange, that with time these should arrive at perfection, and the Art of Grammar alone improve so little from this advantage, as to remain still in a very imperfect state. Hence many persons of distinguished wit, and even learning, have contracted a sort of contempt for the Art of Grammar, which is unjust, and ought to fall only on the

Grammarians. If the knowledge of Languages is valuable, an Art which makes the way to that knowledge easy, sure deserves some esteem. And, can any thing be more excellent, than that which forms the most essential bond of human society; being alone the means whereby the sentiments of mankind are mutually communicated?

It appears indeed, that the Grammarians have not made the progress which is to be desired in their Art. For a proof of this, we need only observe the confusion which still prevails in the definitions of its most familiar terms; even of the word Grammar it self, the particulars whereof would be too tedious to relate. It may in general be observed, that their definitions, besides being prolix, want the clearness they pretend to, and which is requisite to explain their subject.

If we enquire amongst the Grammarians, what is a Noun? We are answered; it is a Word which is declined either by the inflection of Cases, or with the help of the Article; or else, that it is a Part of Speech capable of Gender and Number, and is varied in several Cases by the means of the Article, or of Particles which are joined to the Article, without any determination of time. Now, what information do these definitions give to one who was before ignorant of that which they are intended to explain? He will naturally enquire the meaning of the word Decline: What a Case and an Article signify? Other Grammarians say, a Noun is that which is employed to name; or that it signifies a Thing, or the Quality of a Thing. But, how shall we know what it is to name, without knowing what is a Noun? And the word Thing seems too indeterminate, to convey any distinct idea.

But, how unhappy soever the Grammarians have been in defining the Noun, it is still the point wherein they have been the least incomprehensible.

When



When they come to the Pronoun, by mutually confuting themselves, they do each other justice ; and from the time that the word Pronoun was first mentioned, it has remained as little known, as if its nature was one of those impenetrable secrets which are never to be perfectly discovered. To prove this to be no exaggeration, you need only read the learned *Vossius*, the glory of his time, and the hero of Grammarians. After having declared, that all the definitions, which, till then, had been given of the Pronoun, were not just, he adds, that the Pronoun is a word which in the first place has a relation to the Noun, and in the second signifies something. For my part, I acknowledge, with all the respect due to the merit of so great a man, I understand nothing from his definition of the Pronoun. Others, since *Vossius*, have aimed to explain this point much more at large ; but barely to quote such definitions, is sufficient at once to give a view both of their perspicuity and their brevity.

I could as plainly shew, that what is generally said of the other Parts of Speech, is neither less obscure or defective ; but all these errors in each part of Grammar are still less important, than one which regards the whole ; namely, that they do not sufficiently make appear their mutual relation, their order, and dependence on each other ; what is essential to them in their natural order, and what has been arbitrarily added to them by custom or prepossession. Hence the general result of several years study of Grammar, is nothing more than the knowledge of the use of examples attained by rote, without any certain principles, or clear conceptions.

It appears extraordinary, that in the study of Grammar, which being the first, it may be reasonably supposed the learner has then no tincture of literature, the simple and consequential method of

Geometry has not been observ'd, so excellent in it self, at this time so much admired, and which admits of no term till it is clearly explained.

Perhaps it may be said, that the knowledge of Grammar has been hitherto acquired without so exact a method; and that whatever systems of it may be formed, as its principles will still remain difficult to be understood, it will be necessary at last, to have recourse to examples, for the benefit of practice. This way, I acknowledge, is necessary to make a proper impression on the mind; for which reason examples are not to be excluded; but certainly this will be stronger when the examples are the consequence of an exact and just idea, which, with more certainty, determines the mind to each particular: Whereas, when the ideas are imperfect, the more the Mind labours, the more it is bewildered. After all, they who chuse examples only, are not obliged to go beyond them; and they who prefer definitions and intelligible rules, will be pleased to find them here, if they were before unacquainted with them.

I am not ignorant, that the Elements of Grammar have been already explained in an exact and uncommon manner, in a well-known book, called *The Rational Grammar*; but they are not reduced to practice, which is my aim in this treatise. Besides, as I did not think them all proper to be made use of, I chose to form my method independent of the other, being perswaded, that to be uniform, a system should proceed from one imagination; and that the mixing another's thoughts with one's own, exposes both to confusion. In those points wherein the two methods differ, one may be employed to correct the other; and when they agree, it is a presumption that the principles are the more certain. I am very far, however, from pretending to exclude any other methods by mine; A plan

of a Grammar is a way traced out by the mind for reducing the Elements of a Language to certain maxims in a regular order. To arrive at this end, there may be several ways; I have preferred that which appeared to me the shortest and most easy.

CHAP. II.

Of the Nature of Grammar, and how common it is to mistake it.

THE greatest number of persons, even of some learning, imagine Grammar to be an Art or Science which had its Elements, its Form, and its Nature, before the existence of any Language; and that all Languages are to be adapted to these original principles. On the contrary, it is essential to Grammar to be fitted to the particular Language for which it is made, and whereof it is only a sort of evidence, or analysis. Languages certainly were not made for Grammar, but that for them. It serves to teach Languages to those who are ignorant of them; but they are to be supposed already established; since it would be very ridiculous to pretend to explain what has no existence.

For this reason, every Language ought to have its particular Grammar; and one cause of the great number of bad Grammars, has been the endeavouring to suit that, which was proper for one Language, to another of a quite different nature. The forming of *French* Grammars in particular, on the plan of the *Latin*, under a pretence that the *French* is derived from the *Latin*, is an essential defect. It is true indeed, that a great number of *French* words are derived from that Language; but the order of them, and the disposition of the sentences which make the proper character of a Language, are as different from the *Latin*, as from

any other Language whatever, and more so, than from the *High-Dutch*.

I would not be understood to mean, that there are not some points in which the Grammars of different Languages must agree. In a philosophical view, and considering them as the natural expressions of our thoughts, there are some circumstances indifferently essential to them all. For, as nature has established a necessary order in our thoughts, the same by a certain consequence must be preserved in Languages. But this natural order, which in itself is very plain and simple, is so much altered by the different Customs of various Languages, as to be for the most part utterly unknown.

In reality, the first Elements of all Languages may be reduced to expressions, which signify
 1. The subject which is spoken of. 2. What is affirmed of it : And, 3dly, The circumstances of both. But as every Language has particular methods, and infinitely varied to express each of these things, we must consider Languages as a collection of words, established only by chance, or fancy, amongst a certain number of mankind, or in a particular nation ; like the Fashion in dress, which prescribes to different nations the manner of cloathing themselves, each according to its own Custom, proceeding from chance and fancy. If reason may be allowed to have any share in them considered as Fashions, their authority however is not derived from reason, since they may be, and frequently are, altered for contrary reasons, and as frequently without any. Whether reason be for or against it, the Fashion will always maintain its empire ; and in this case to employ reason on either side, would unseasonably expose its rights and principles, and discover very little knowledge of the libertine nature of the tyrant

rant Fashion. The same may be applied to the Custom which fixes the Rule of a Language: This governs alone, independent on reason, which properly has nothing to do in relation to a Language, except by study to learn it, such as it is, or to invent a method of teaching it to others.

Surely there needs no proof, that a Language is nothing else than the manner wherein a certain number of mankind have insensibly agreed to express their thoughts to each other. To attempt the introducing of other methods of speaking wherein they are not agreed, or the altering of their own under the pretence of perfecting them by Grammatical Rules, would be to confound, if not destroy their Language, instead of understanding and teaching it.

A just and exact method of Grammar can therefore be only that, which, supposing a Language introduced by Custom, without attempting any alteration in it, furnishes certain observations called Rules, to which the methods of speaking, used in this Language, may be reduced; and it is this collection of observations which is called Grammar. This definition cannot be too much insisted on, to obviate a particular error of several Grammarians. It is common with them to say, "Custom is in this point contrary to Grammar; here the Language is exempted from the laws of Grammar; it is usual to speak in such and such a manner, but it is against the Rules of Grammar." To me it seems, that the thinking in this manner is inconsistent with an adequate idea of the nature of this subject; and in reality, were it possible for Grammar to contradict Custom, so much the worse; and it would be a defect which ought to be reformed. For, since the business of Grammar is only to furnish Reflections, or Rules, for speaking the Language as others speak it; if any one of these

Rules, or Reflections, differs from that manner, it is evidently false, and ought to be changed.

To make this still more evident, which, as it is the foundation of this work, cannot be too clearly explained, I would enquire what kind of Grammar it is which can prevail against Custom. Is it one written, or not? If it is not written; where does it exist but in opinion, which is different in different persons? If it is written; is it antient or modern? It would be ridiculous to insist on adhering to an antient Grammar, and on using at this time *la Navire* instead of *le Navire*, a ship, because it was so in the old Grammars. If it is a new one; is it the Grammar of the publick, or of a private person? The publick has not yet either made, or adopted any Grammar; and tho' it were so, if the Language happened to alter, which in *France* has been always the case after a certain time, this very Grammar would become obsolete, and be disowned even by the publick itself. And as for the Grammar of any particular author, is there any one which even pretends to be intirely without faults?

Moreover, if two modern Grammars lay down contrary Rules, which of them shall assume the privilege of infallibility? In the particulars wherein this differs from any other Grammar, whom can I admit to determine between us? It cannot be a Grammar contrary to mine, and which I suppose to be erroneous. It can only be the publick which establishes Custom, to which I shall reckon myself obliged to appeal. And Custom thus being established, by undoubted authority, the sole judge of Grammar, will always remain the supreme arbitrator of Language, and alone fix the Rules of speaking properly, of which those, called Grammatical, are only copies.

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I am ashamed of taking up so much time to prove a thing so manifest ; but were it known how many people, who value themselves on exact reasoning, are hardly to be convinced of this truth ; I should be forgiven the pains I have taken to satisfy them.

However, more particularly to consider the objections of persons otherwise reasonable, but whose ideas on this subject are somewhat confused, it may be proper to explain two mistakes, in which alone their difficulty can consist.

First, They say, If you leave Grammar and adhere to Custom, you will speak at random, and not agreeably to reason. But Grammar itself being only a collection of observations on the Custom introduced into a Language, perhaps often by chance, is it not obvious that to speak as this Custom prescribes must be agreeable to reason ? The women only, say they, assume the privilege of confounding the order of Grammar, by introducing bad Customs. A celebrated author in particular observes, that it has for some time been the Custom amongst the ladies to say *j'aimas* instead of *j'aimasse*, on which occasion he demands if Custom ought not to give way to Grammar. This objection is, as I have said, a direct mistake, and here the thing in question is not Custom ; which consists, as I shall explain more distinctly hereafter, in the manner of speaking used by the most remarkable persons for wit and learning at court, and in the capital city, and by writers of the greatest reputation. Now it is evident, that Custom, taken in this sense, does not authorize the saying of *j'aimas* instead of *j'aimasse*, tho' were that the case, Grammar must of necessity conform to it ; and if this principle is not allowed, all that can be said concerning Grammar, will be only a

heap of words, of which it will be impossible to conceive any distinct idea.

The second mistake they usually fall into on this occasion is not less remarkable. When an observation extends to the greatest part of the expressions of a Language, it is commonly considered as a Rule, and those not included in it are said to be excepted from the Rule ; now, if they give the least attention to this, and will not be satisfied with the sound of words without any meaning, it does not destroy any part of what I have advanced. For even the Exception is a particular Rule which directs to depart in certain cases from one more extensive. For example ; a Rule prescribes to join *ma* with Nouns Feminine ; as, *ma liberté, ma maison, ma philosophie*. This is considered as a General Rule, because it is more extensive than any other contrary to it ; and the Custom of joining *mon* with those Nouns Feminine, which begin with a vowel, is called an Exception to it ; as, *mon épée, mon ame*. Nevertheless, this Exception is in reality no less a Rule, that is, an exact copy of the proper manner of speaking, than the more extensive one from which it is said to be an Exception : And there is no more reason to observe the one than the other, since it is Custom alone which establishes them both. Let us then, in the first place, admit the established method of speaking alone as the Rule of Grammar, and follow Custom implicitly, whether it be founded on reason or not. For, it being scarce possible in this case to distinguish between the result of reason, and that of chance or caprice, the surest way is to regard the established Custom, in the present condition of Languages, and especially of the *French*, as the effect of chance. Therefore, in the course of this work, by what the Rules of Grammar prescribe, we would be always understood to mean the Custom of speaking ; being
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fully perswaded, that wherever these differ, this Grammar ought to be altered. But since Custom is, if we may be allow'd the expression, the *primum mobile* of Languages, we will endeavour at least to set it in a clear light, that our ideas may not be defective or false in so important a point.

CHAP. III.

What may be called Custom, and whence it is derived in different Languages.

NOTWITHSTANDING nothing is more common than to think this word of the most easy signification; yet, as it is applied to Languages, there is none more difficult, nor of which an exact idea is more uncommon. By the word Custom in general, we mean what is practised, or rather the most universally practised. Thus Custom, as to Languages, is the manner of speaking practised, or the most so, amongst a certain number of persons in a particular nation. It is necessary to join the whole body of Grammarians in observing, that in every nation there is a good and a bad Custom, and that of those who speak a Language, some speak it well, and others ill. The occasion of this difference is, that the former make use of the best established, and most authorized methods of speaking, and the others of those, which are not established by a sufficient authority. A Language, I shall again observe, is nothing more than a sort of Fashion which has given the preference to certain expressions before others. To use which, is to follow the Fashion, or the right Custom in a Language; in other words, to speak it well.

But whereon depends this Fashion, and whence arises its authority? The better to discover this, let us particularly consider both the dead and the living

living Languages. The former are not now spoken in any particular nation, as the *Hebrew*, the ancient *Greek*, and the *Latin*; the others make, at this time, the usual speech of particular nations, as the *French* is spoken in *France*, the *Italian* in *Italy*, the *Higb-Dutch* in *Germany*, the *Spanish* in *Spain*. In the dead Languages, the Fashion, or the right Custom is determined by the books of the best authors, who have written in those Languages. And because a dispute may arise which are the best, it is generally agreed to esteem those so, who have written in the most glorious period of a kingdom. Thus the Age of *Augustus*, for example, having become the most famous by the great men who then flourished, that is called good *Latin*, which agrees with the manner most in use amongst the authors who wrote about 50 years, either immediately before, or after the reign of that emperor. Had the perfection of the *Latin* Tongue been supposed to extend to about a century after *Augustus*, the expressions of the younger *Pliny*, and of *Quintilian*, might have been used as authorities: This may be applied to every other Language.

With respect to the living Languages, the best Custom, or the Fashion, is taken from the expressions used by persons of the greatest distinction in a nation, either for quality and authority, or for learning, and the reputation of writing well. In a nation divided into several kingdoms, speaking the same Language, as *Italy* and *Germany*; each kingdom has apparently the same pretence to establish the Fashion of speaking well. Nevertheless, there are some amongst them, to whom at least a tacit consent of all the rest seems to give the preference, and a sort of superiority. Thus the *Italian* spoken at the court of *Rome*, appears to be better than what is spoken in the other parts of *Italy*,

Italy. The court of *Tuscany* however makes a well-supported claim to the preference; for the people of *Tuscany*, having made observations, and written several pieces on the *Italian* Language, particularly a Dictionary of great esteem, have thereby acquired a reputation which the other states of *Italy* acknowledge. In the pronunciation however the court of *Rome* has the undoubted superiority. As nothing is more common, than for persons of the greatest quality in a nation, entirely to neglect literature, the Fashion or right Custom of a Language, farther depends on the men of letters, and writers of reputation.

On this principle, Monsieur *de Vaugelas* has defined the Custom of our Language to be, the manner of speaking of the most sensible part of the court, agreeable to the manner of writing of the most sensible part of the authors. How judicious soever this definition in general may be, innumerable difficulties may arise from it. For in the disputes concerning Language, who shall settle the pretensions of each party to a character, which both will undoubtedly assume to themselves? This inconvenience seems without a remedy, unless it prove one to it self, and so prevent that earnestness to wrangle about the fitness of words, which is commonly to as little purpose, as the disputes concerning the most fashionable dress. It might be better, perhaps, in the definition of Monsieur *Vaugelas*, to substitute the term majority to that of the most sensible part. For, in reality, by what the greatest number of persons at court, and of good writers, are agreed in, the Fashion of a Language may easily be distinguished. The greatest number is something evident and certain; whereas the most sensible part may often become imperceptible, or arbitrary. Moreover, as people of sense have usually no-
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thing uncommon, or singular in their dress, knowing that decency, or even a graceful air, does not consist in a curious collection of fashionable trifles; so they affect nothing uncommon, or singular in their manner of expression; being taught by the same reason, that the real beauties of a Language are quite independent of those minuteneffes, which the Grammarians take so much pains to discuss. But to make this matter still more clear, it will be necessary to consider Custom in several lights, or rather to distinguish between the several kinds of Custom, whereof we are going to treat.

CHAP. IV.

Of two kinds of Custom to be considered particularly in the French Tongue; namely, constant, and divided Custom.

I Call that Custom constant, wherein the majority of the polite and sensible persons about the court, and of the authors of reputation, evidently agree. It is not, however, to be expected, that this should be so constant as not to admit of the least deviation. But in those particulars, wherein any person deviates from the generality, he must be reckoned not to speak well. And there is no man so perfectly master of a Language, that this never happens to him; for errors have escaped even *Monsieur de Vaugelas*, *Monsieur Menage*, and *Father Bouhours*, who were the greatest masters of our Language. Other instances of this kind may be produced from the practice of people of the best understanding, and the most conversant in the world.

The most certain evidences of this constant Custom, are the books of authors who are generally reckoned to write well, and particularly, those
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which relate to the Language; as the Remarks, Grammars, and Dictionaries, which are in the most hands, particularly of persons of learning; for the more they are sought after, the more certain proof do they give, that the publick approves and adopts their evidence. The Dictionary of the *French* academy, has a great advantage over all others, being founded on the authority of forty of that assembly, all persons distinguished by their learning and merit. As to the expressions in this Dictionary, which are not used even in the writings of several of the academy, we should rather suppose that the Custom is divided, concerning them, than condemn either party. In reality, several expressions having been admitted into this work, by a majority of votes, not of the whole number, but of that part only which was present at the assemblies appointed for this purpose, and was often the minority of the Forty; it has sometimes happened, that the others were of a contrary opinion. Thus, on several occasions, I have known gentlemen of the academy exclaim against words in their Dictionary, which they did not believe were admitted into it. The other Dictionaries, in the most esteem, are those of *Richelet*, *Furetiere*, *Banage*, and the Dictionary *de Trevoux*. We regard none of these as infallible; for there is indeed none of that character, no more than blameless with respect to certain rules of decency.

Divided Custom, is that which is follow'd by some in opposition to others, when both parties are considerable, as well for numbers, as for reputation in this kind of knowledge. How many trifling disputes are there, whether it be more proper to say *je puis*, or *je peux*, I am able; *je vais*, or *je vas*, I go; *Bienfaiteur*, or *Bienfaisiteur*, a Benefactor: *Elle est venu me voir*, or *Elle est venue me voir*, she came to see me; *J'ai été malheureuse & je le*

je le serai toujours, or *Et je le serai toujours*, I have been unhappy, and shall be always so. If both these forms of expression are us'd by persons of the court, and by authors of reputation, every one is at liberty to take which of them he likes best. And since there is no rule whereby one may claim the preference to the other; to pretend in these points to have the advantage over those of a contrary opinion, is, in effect, to say, I am of the most sensible party of the court, or of authors, which is a piece of childish presumption; for the others have as good an opinion of their own taste, will, with equal reason, think their decision good, and be no less obstinate to maintain it.

When a person is convinced, that one word is not preferable to another, farther than to convey his meaning, without contradicting that Custom which is evidently the most universal, to what purpose should he attack others on that Head, unless to provoke the same treatment to himself from them.

Custom may besides be distinguished into a third sort, call'd doubtful or obscure, which is mentioned by Monsieur *de Vaugelas*. It differs from divided Custom, as in this we are at a loss which side to take; whereas in the doubtful, we are at liberty to use either kind of expression. Thus Custom is obscure with respect to the Verb *je m'assieds*, or *je m'assois*, I sit; *ils s'assient*, or *ils s'assoient*, they sit; *je m'assiérai*, or *je m'asserai*, I shall sit. This however can scarce be called a Custom, since the expressions, whereon it depends, are not in use among a considerable number of people at court, and of good writers; for this would then become the divided Custom: But while the Custom relating to an expression continues obscure, or doubtful, the safest way is to avoid it.

It may however, on some occasions, become necessary to be used even at the hazard of incurring the
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censure of too scrupulous a Grammarian. Authors of the highest character have often neglected the troublesome and extravagantly nice grammatical laws, which take from, instead of contributing to, the perfection of a Language.

This perfection of Languages is so often spoken of, that it may be proper here to examine wherein it consists.

I do not propose to treat of this subject in its utmost extent, it being somewhat foreign to my principal design; but in the manner of an episode, whence some useful reflections may be drawn. As in things of this nature, people commonly judge according to the prejudices of their education; every one may continue in his own opinion without affecting this art, or giving the author the least concern for the success of any other Grammar, which may chance to have the preference.

C H A P. V.

Wherein the perfection of a Language consists; and whether ours is improved since the last century.

IN general the perfection of a Language consists in three things; in a copiousness of words, in perspicuity, and in brevity. A copiousness of words, to express all our thoughts; perspicuity, to express them without obscurity; and brevity, to express them readily.

It seems needless to prove, that these are real excellencies; since nothing can be more evident, than that, whatever is contrary to any of them is a real defect; as, to want words to express our thoughts; not to be able to express them without ambiguity; or without employing more time than another language requires for the same purpose. It is plain then, that copiousness, perspicuity and brevity are
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the true perfections of a Language, and I may venture to add, the only real ones; unless there may perhaps be a fourth, which we shall just mention.

Indeed, all other excellencies seem only to exist in arbitrary indeterminate ideas of beauty, smoothness, politeness, propriety, &c. For either these pretended beauties exist in the sound or in the meaning of the words.

As to sounds; can persons, who have no prejudice with regard to several Languages, whereof they are ignorant, discover in the sound of any one of them a true harmony, and propriety, which shall be universally acknowledged. Experience may easily inform us of this, and it has been pretty clearly explained in a treatise, * called, *An Enquiry into vulgar prejudices*.

Moreover, in the several dialects of the same Language, the harmony of which appears so different to a whole nation, as is supposed by the *Italians* to be between the *Roman*, the *Tuscan*, the *Neapolitan*, and the *Venetian*; will a *Frenchman*, who is ignorant of the language, perceive this difference? Or will an *Italian*, who has never learnt *French*, perceive the difference we find between the sound of the *Gasccon* dialect, and that of *Normandy* or *Paris*? Is it not still to be adjusted among the different nations which is the best Language in this respect; and tho' the *French* has extended beyond all others, I do not find that foreigners will consent to allow its sound to be more agreeable or more perfect than that of other Languages. Nay, I have met with some who object to it something disagreeable in the sound, which, as they pretend, proceeds from a pronunciation through the nose, and perhaps is as well founded as the objections on our side. It cannot however be denied; that there are some sounds more

* *Written by the same Author.*

easy to pronounce than others; and that there is no Language without both kinds. And if one has more difficult sounds, those who are not used to it will think it rough and hard; and if it has more easy sounds, it will be thought weak and enervate. With regard to sounds therefore, no one Language must claim the preference to any other: Neither is this preference owing to the ideas which are annexed to those sounds. Do not the people of every nation express properly all they desire to express in their own Language, which, if it has some words less expressive, a defect common to all the rest, makes sufficient amends by others. And if in reality it does not express every thing which another can; this is not always a defect. Do we think the *French* Language defective, because it cannot with the *Chinese* express a vast number of ideas, which are as familiar to that nation as they are strange or unknown to us? We must take care, in judging of Languages, not to confound a sort of false perfection with the true. For there is a copiousness, as well as a perspicuity and a brevity, which may be said to be false. Such a one as would furnish so excessive a number of words, that there would be more trouble required to learn, and perplexity to make use of them, than would be equivalent to the benefit society would receive from them. That also would be a false perspicuity, which should impose a difficulty and constraint on our expressions, in order to prevent such ambiguities as would not naturally perplex the mind, nor even be discovered, but by the very refined reflections of some idle Grammarian. We can produce instances of these dry critical observations intended to make more clear what was sufficiently so before, at the expence of the strength and force of the expression, which is by this means enervated. It is possible too that there may be a false brevity, such as would lessen either the copiousness

or perspicuity of a Language. The true perfection therefore of a Language consists in so just a proportion of the three qualities above-mentioned that they interfere not with each other.

Some think, that to these three another quality may be added, which is simplicity. This, according to them, consists in the most natural and convenient manner of using and arranging the words by uniform and general Rules, to promote the learning of a Language with ease. For, as this is the bond of human society, the use of it should not, say they, be perplexed by various and uncertain constructions, which require as many Rules as there are different ways of speaking; whereas our thoughts might be as well expressed by such as are much more simple and connected. But, without giving any judgment on the reality of this fourth perfection, it may be sufficient to observe, that as among the *European Languages* no particular one possesses these four qualities much more sensibly than the rest, it is scarce possible to determine which is the most perfect; and that, as in these respects they appear not to be more excellent at this time than they were a hundred years ago, there seems no foundation for the popular opinion, and entertained even by some persons of learning, of their present greater perfection.

It must however be allowed, that the cultivation of arts and sciences in *France*, since the last century, hath introduced a great number of terms and expressions into our Language, which makes it much more copious and useful than it was formerly.

With respect to perspicuity; it does not appear that our expressions are more plain and clear than those in *Amiot*, *Montagne*, *Brantome*, and other writers of the 16th century. On the other side, it is said that some of our alterations have made the expressions more ambiguous. Custom has taken from us some particular words, which frequently prevented

prevented troublesome ambiguities, as *iceluy*, where now *son*, *sa* or *ses* is used after two different Nouns ; as in this phrase, *Le pere d'Alexandre avoit prévu ses conquêtes*, the father of Alexander foresaw his conquests. The word *d'icelui* here would determine the meaning, which is otherwise ambiguous.

Monsieur Coeffeteau, who about 60 or 80 years ago was universally acknowledged to be one of the best writers in our Language, complained that the brevity of it was prejudiced by the needless repetition of some words. For example ; he thought it better to say *C'est le plus savant & judicieux homme qu'on puisse voir*, he is the most learned and judicious man to be met with, than to repeat *le plus*, and say, *C'est le plus savant & le plus judicieux homme* ; because it is evident that *le plus* equally regards both the Adjectives. This sort of repetitions, he said, renders our Language languid, which is already more diffused than any other, by the frequent use of Articles, Pronouns, and Auxiliary Verbs. Nevertheless these repetitions are introduced, and it would now be a defect not to use them. If this repetition of *le plus* be superfluous, as was the opinion of *Monsieur Coeffeteau* ; it is however too small a defect to render our Language sensibly less perfect, though it may be the occasion of this judicious reflection ; that the imaginary beauties of a Language are often preferred to the real. But, as those are not to be neglected when they are entirely established by custom ; so, when that is divided or doubtful, reason will incline us to prefer these. I take this to be an indisputable rule to determine us in the practical part of Grammar ; the extent, end, and advantage whereof we are now going to describe.

C H A P. VI.

Of the bounds to be prescribed to a Grammar, and of its use, particularly with regard to the French Language.

Grammar, considered speculatively and in its whole extent, ought to explain the nature and describe the properties of every word in a Language. But, since this would be tedious, and even impossible on account of its infinite extent, a Grammar therefore must have bounds, wherein its excellence consists. All the parts of a Language are therefore to be considered but in a general manner; so as to reduce to certain principles, those which are nearly of the same nature and use.

To one or other of these principles all the expressions used in a Language are to be referred; that by a few Rules the knowledge of the particular forms of all the words, or at least of the greatest part of them, may be attained.

It must not be expected, that a practical Grammar should discover all the varieties which form the greater beauties of a Language. For this being chiefly designed for beginners, they should not be perplexed with observations above their capacity; they should make their progress rather by habit than by the help of Rules. It is the opinion of persons of the greatest knowledge in Languages, that in order to attain them, the memory cannot at first be charged with too few Rules. Every thing beyond general Rules does not so much relate to Grammar in the sense wherein we have been speaking of it, as to the elegance and perfection of a Tongue; to arrive at which a considerable time is required. Whereas a practical Grammar ought as soon as possible to put the learner into a condition of attaining

taining a Language either by the conversation of persons about him, or by the reading of books written in that Language. For this reason, I only call the second part of this book, the practical Grammar, since of the three parts that alone is designed for this particular purpose.

As a Grammar too extensive would be troublesome and discouraging to learners; one confined within just bounds is no less universally beneficial, and even necessary. This alone can furnish us with Rules for what the caprice of custom has introduced; which, although at first established independent of Rules, cannot be exactly known but by their means; and without understanding them, we shall be continually liable to make use of such words and constructions as are not agreeable to true practice.

There is scarce any-body, who does not either by insensible use or by particular prejudices deviate in some points from the best established practice; as we have already observed with respect even to the greatest masters of our Language. How much more likely to deviate then are they, who speak only as it were by chance and without any observation to determine them; which is doubtless the cause that the language of a great number of persons of condition, and even of letters, is so frequently corrupt. Many of the last, who apply themselves to the study of the learned Languages, learn and sometimes teach them without rightly understanding their own, in which they commit such mistakes as they would be very much ashamed of in *Latin* or *Greek*, and whereof the contagion infects those who converse with them. It is our interest to fix our Language in the method in which we speak it at this time; and we can only hope to succeed in this by an exact care to make the Rules of Grammar agreeable to the present practice, and then by a careful study of these Rules to extend the practice of them universally.

C H A P. VII.

Of the best method to be used in learning a Language, and more particularly the French.

IT is usual on this occasion for every one to form a method for himself, agreeable to his own way of thinking and disposition; notwithstanding which, there is certainly a method which is the most suitable to the greatest number of people. Such is this which follows; if a determination may be made on the authority of many experiments and the approbation of persons well skilled in Languages.

Constant experience shews, that nothing is of greater advantage to the speaking of a Language, than to live among those who speak it. By this means it is attained insensibly, and, if the use of Rules be added, in the best manner. When this benefit of conversation is wanting, you must supply that defect with books, and endeavour to find out the meaning of them by circumstances; as travellers in a country, where they are ignorant of the Language, by conjectures aim at the sense of what they hear spoken.

You will besides receive a considerable assistance from having by you a translation of the book you are reading, to consult in the most difficult places; as well as by looking at first over a Grammar, wherein the Particles, the Articles, and the Terminations of the Nouns, of the Verbs, and of those words which most frequently occur, are particularly distinguished.

The books most proper to begin with, are such as treat of subjects agreeable and familiar to us; because we easily learn and retain words which convey the ideas of things, which we understand, and are pleasing to us; whereas in reading a book, the

the subject whereof is not suited to our capacity, the mind being perplexed both with the subject and the expressions, will with great difficulty understand either. It is unaccountable, that this method should not be always observed with young people, into whose hands are frequently put books in a Language they are learning, which treat of subjects they would not understand even in their own, and for which of consequence they can have no inclination. For the same reason they should at first read books easy to be understood, because the pleasure of discovering the sense with little or no difficulty animates the mind and awakens its attention.

When a book is found suitable both to the capacity and inclination of the learner, it will be proper for him every day to read a certain portion of it in such a manner as to understand, at least by the help of the translation, the meaning of every word, and to have some knowledge of their grammatical construction; on which, if he discovers it not readily, he must not be suffered to dwell; since he will afterwards attain it insensibly. It will be sufficient to remark those places where the construction is plain, in order to distinguish, if the word be a Noun, of what Case, Gender and Number it is; whether the Article is Definite or Indefinite, Masculine or Feminine; if it be a Verb, in what Person, Mood and Tense it is; if it be a Modifier, whether it is an Adverb, a Preposition, or a Conjunction, or is expressed in one word or in several; if it be a Preposition, what Case it governs; and if a Conjunction, whether it connects two Nouns, two Verbs, or two Phrases.

To imprint these Rules still more strongly on the mind; it will be proper for him to compose every day, in the Language he is learning, some lines wherein are contained the several different grammatical

grammatical constructions he is to retain: and that he should write down the difficulties he meets with, in order to get them explained, and accustom himself to compose themes where such difficulties occur, that they may become familiar to him. For practice will for the most part quickly explain them without any other assistance.

When in this manner he has read about fifty pages, or what is sufficient to give him a view of the greatest part of the *French* words generally used in the conversation of persons of fashion, he should revise them with the translation until he fixes their meaning in his mind, at least so far that he may be able easily to recover it. They, who have so happy a memory as easily to learn thus by heart several pages together with the translation, will make the quickest progress; but for this purpose the imagination should by no means be strained. For all violence offered to the mind, renders it incapable of taking pleasure in exercising it self, without which, application to study, instead of being useful, discourages and retards progress.

After he has in this manner gone through one book, he may begin another of a different style; that so he may be used to all the various styles, which, as each of them has somewhat peculiar, form as it were a number of different Languages in one.

This exercise must begin with the most plain and simple style, such as that of fables, in which there is nothing obscure or perplexed in the narration. Dialogues, particularly comedies, are very proper to amuse the mind, and consequently to make it retain many expressions of the most common use. But care must be taken to chuse such of these as contain nothing dangerous to morality. The style of letters is also very proper for a learner, provided, as we have already said, the subject
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of them is suited to his capacity. Those of the Count de Buffy and of Voiture are the most esteemed in our Language. Books of any kind of literature may follow indifferently afterwards, according to every one's particular taste. Poetry comes last, the style of which in all Languages is the most difficult.

S E C T. II.

A Definition of each part of Grammar.

Grammar is a collection of observations concerning a Language, in order to make it understood.

A Language is the method, wherein a certain number of people have insensibly agreed, and been used to express their mutual thoughts by speech.

The most simple expression made use of in speech, to make known the thoughts, is called a Word.

When this expresses the thing for which it was originally designed, we say it is used in a proper sense, or properly. And when it is not used in this sense, but has only a relation or reference to its original meaning, it is said to be used in a figurative sense. Thus the word *fire* is used in a proper sense, when it signifies the element which heats and burns bodies; and figuratively, when it signifies the vivacity which is found in some writings.

Words are sometimes formed only of one sound, and sometimes of several, each of which is called a syllable. Thus in the word *deputation* there are five sounds *de-pu-ta-ti-on*, which make five syllables. A syllable alone signifies nothing; for if it has any meaning, it is then a word. It may here
be

be added, that a word is sometimes composed of several other words, which custom has joined together to express only one idea. In this sense the *qu'en dira-t-on*, *what will be said of it*, is but one word, tho' it contains an entire phrase. In like manner the Conjunction *en sorte que*, *so as*, is but one word; with many others of the same kind. I should here speak of letters whereof syllables are composed, but that I think it rather more proper to leave this article till I come to treat particularly of orthography and pronunciation.

In whatever is said to convey our thoughts to another, it must be observed that there is a subject, of which we assert something; for we speak to him only with a design to inform him of what we think on some subject. For example; if I say, *Dieu est*, *God is*, or *exists*; *l'Idole n'entend pas*, *the idol does not hear*; *Platon instruit*, *Plato instructs*; *God*, *the idol*, *Plato*, are the subject of which I speak; in order to assert of God that he is; of the idol, that he does not hear; and of Plato that he instructs.

The word used to express the subject spoken of, I call a Noun; and that which serves to express what is attributed to, or asserted of it; (for both these expressions here mean the same thing) I call a Verb. The words *God*, *Idol*, *Plato*, are so many Nouns as are all other words that express subjects, of which any thing can be asserted.

On the other hand, the words *est*, *entend*, *instruit*, *is*, *bears*, *instructs*, are so many Verbs; as are all words which serve to express what is attributed to a subject.

By this it appears, that the Noun and the Verb are the most essential parts of Language; since all Language may be reduced to the subject spoken of, and what is affirmed of it.

Both the Noun and the Verb are liable to different

ferent circumstances or modifications. If I say, *zèle agit*, *zeal acts*, there is a Noun and a Verb without any modification; but if I say, *le zèle sans prudence agit témérairement*, *zeal without prudence acts rashly*; then the Noun and the Verb have each of them a modification or circumstance.

Words of this last kind which serve only to modify the Noun and the Verb, have no general name in the common Grammars. We will ask leave to call them Modifiers. They comprehend what the Grammars commonly call by the names of Adverb, Preposition, and Conjunction; all which are only different sorts of Modifiers.

The three words, Noun, Verb, and Modifier, will in general distinguish all the several kinds of words that come under the observation of Grammar, which we will call, according to the term already received, parts of Speech, that is to say, parts of a Language.

To these might be added a fourth part, which comprehends certain words purposely made to supply the defect of some one or more of the three precedent kinds; but these three are only essential to every Language, and what is added is commonly arbitrary and different in different nations and Languages.

For this reason I do not mention among the parts of Language, what we sometimes call Particles, which are very short words, as, *ci*, *là*, *da*, *de*, &c. for either they may be reduced to some one of the three parts of Speech, or else they make a part of another word to which they are added on certain occasions to modify the sense of it; as when we say, *cet homme-ci*, *cet homme-là*, *oui-da*, &c. *ci* is then used to point out the nearest man, and *là* him more remote; *da* after *oui* makes the expression more pathetick, and sometimes more familiar; there are but a few of these Particles.

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What

What we call a Phrase, is a form of speaking composed of several words. We call those complete phrases, where there is both a Noun and a Verb, each in its proper function; the Noun expressing the subject spoken of, and the Verb what is affirmed of it: and we call those phrases imperfect, where the Noun and the Verb serve only to form a kind of Noun composed of several words; as, *ce qui est vrai*, that which is true, is an imperfect phrase, which might be expressed by the single word *le vrai*, the truth; as, *ce qui est vrai contente l'esprit*, that which is true satisfies the mind, or, *le vrai contente l'esprit*, truth satisfies the mind.

The manner of construing or disposing words in a certain order, with regard to their different terminations according to the Rules of Grammar, is called Syntax.

Two or more phrases joined together, and dependent on each other to complete the sense, we call a period: if I say, *la vertu mérite d'être estimée; nous l'estimons jusques dans nos ennemis*, Virtue deserves to be esteemed, we admire it even in our enemies; these are only two phrases, which do not make a period: but if I say, *la vertu mérite tellement d'être estimée, que nous l'estimons jusques dans nos ennemis*; virtue is of so great a value, that we esteem it even in our enemies; this is a period, because each of these two phrases supposes the other and depends on it to make the sense complete.

Sometimes a phrase depends on the foregoing one, which has no dependence on the other; as, *la vertu est toujours aimable, cependant elle n'est pas toujours aimée*; Virtue is always amiable, nevertheless it is not always loved. I have known it sharply disputed, whether this is a period, tho' it is of no importance what name is given to it, provided

provided it be one by which it is sufficiently distinguished; we will here call it an imperfect period.

Each of the phrases used to form a period, is called a member of that period.

The manner of expressing a number of words, phrases and periods in order, according to the character of the Language we speak, is called Style. This is sometimes confounded with Syntax.

To observe a natural order in our method, we will, 1st, treat of words in particular as distinguished into the three kinds before-mentioned, namely the Noun, the Verb, and the Modifier.

2dly, As they are connected together in their proper order by means of the Syntax and of Style.

3dly, As they are represented to the eye by the help of orthography.

4thly, As they are articulated by the voice in the pronunciation.

CHAP. I.

Of Nouns, and what relates to them.

EVery word, used to denote a subject of which any thing can be asserted, is to be reckoned a Noun; this in Language answers to what in Logick is called an Idea.

Most of the subjects, whereof we speak, have particular names: but there are still others, which tho' not always fixed to the same particular subject, are nevertheless truly names or Nouns.

Thus, besides the proper name of every man by which others distinguish him, he gives himself another, when he speaks of himself; and this name or Noun in *French* is *moi* or *je*, according to the different circumstances, which we shall hereafter distinguish.

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The name he gives to the person he speaks to, is *vous*, *tu* or *toi*; and that which he gives to the subject of which he speaks, after having mentioned its particular name or otherwise pointed it out, is *il*, *lui* or *elle*.

The more particular names have alone retained the title of Nouns; and the more common names of *moi*, *vous*, *lui*, are called Pronouns; because they are used instead of particular names, or Nouns.

Not to go out of the common road without necessity, we shall in this sense still retain the term of Pronouns, which will distinguish this sort of Nouns, the properties whereof are fixed by arbitrary custom.

Some Pronouns are put in the place of Nouns, so as not entirely to supply the want of them, without the assistance of other words, together with which they express the subject spoken of: for example, the Pronouns *qui*, *quiconque*, *celui*, will never alone supply the place of a Noun; none of these words expressing a determinate subject, whereof any thing can be asserted, unless it be accompanied by another word, and especially by a Verb: for example, *celui qui travaille merite recompense*, *he who labours deserves a reward*, or *quiconque fait du mal en recoit*, *whoever does mischief suffers from it*: we will call this sort of Pronouns, which express the subject partially, imperfect Pronouns, to distinguish them from those which express it fully, such as *moi*, *vous*, *lui*, *celui-ci*, *celui-là*.

When a Noun expresses a single subject, it is said to be of the Singular Number; as, *un arbre*, *a tree*; *le temple*, *the temple*; and when it expresses more than one, it is said to be of the Plural Number; as, *des arbres*, *trees*; *les temples*, *temples*. Thus when I speak of my self as making a part of several others, instead of *moi* I say *nous*, *we*, which

which is the Plural of *moi*. If I speak to several persons, I say *vous*, you, which in *French* denotes also the Singular, as well as the Plural. If I speak of several, instead of *il*, or *lui*, I say *ils*, *eux*, or *elles*.

Nouns are also to be considered in another view, as some of them are called Substantives, and others Adjectives. They are called Substantives, when the subjects they express are considered simply in themselves, and without respect to their properties; and Adjectives, when the subjects are considered as invested with certain qualities. Thus when I say, *le cœur*, the heart; the word *cœur* is called a Noun Substantive, because none of its qualities is expressed; but if I say, *le cœur généreux* or *le cœur perfide*, the generous heart or the treacherous heart; I consider the heart, as invested with those qualities: therefore the words, *généreux* and *perfide*, are called Nouns Adjective, because they add a quality to the subject; tho' in reality the subject is pointed out by the Nouns Substantive alone, which therefore, in this view, are properly the only Nouns.

We shall here just take notice of a considerable mistake of several Grammarians. They commonly say, that a Noun Substantive, is what denotes a substance. Here they have been led into a mistake by finding that substances are expressed by Nouns Substantive. Hence they have given that name to all sorts of Nouns, tho' it by no means follows, that all Nouns Substantive denote substances: witness the Nouns, *accident*, *légèreté*, &c. which signify nothing less than substances, and yet are really Nouns Substantive. Perhaps by substance they meant only the subject spoken of; if so, their good intention is to be commended.

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They might also have better explained the nature of Nouns Adjective, which are really a sort of Modifiers of Nouns, as we shall elsewhere make appear. But here we consider them as Nouns; because they do not represent a quality or circumstance of the subject, so much as the subject it self, as it is invested with this quality or circumstance; this is a subtil distinction which we take notice of, to prevent objections to us on this head.

It is of importance to observe, that a Noun Adjective often becomes a Substantive; the nature of which being to express the quality of a subject, if this quality itself becomes the subject spoken of, it will then according to our general principle be a Noun Substantive. If I say, *un principe vrai, a true principle*; the word *vrai* is here an Adjective; because it represents the principle, as invested with the quality true; but if I say, *le vrai est toujours aimable, truth is always amiable*; it is evident that *le vrai* is then the subject of which I speak, and consequently in this place is a Noun Substantive.

Custom however does not authorise the use of Adjectives, as Substantives indifferently; but this observation may at least serve to resolve a question, on which I have seen very sensible persons divided.

It may be asked if the word *roi*, is a Substantive, or an Adjective; to which I answer, that it is both, according to the use made of it. In this Phrase, *le roi est un modèle pour ses sujets, the king is a pattern for his subjects*; the word *roi* is a Substantive; and in this other Phrase, *un prince vainqueur & roi comme Alexandre, a prince victorious and royal as Alexander*; the word *roi* is an Adjective as well as *vainqueur*.

Indeed Nouns, which in themselves are Adjectives,

tives, are not all reckoned so in the common use of Grammar, which in this point as well as in infinite others, depends on the arbitrary power of Custom. For scarce any are called Adjectives besides those, which with little or no alteration of Inflection or Termination, are joined indifferently to Substantives of different Genders; that is, to Nouns which have before them the Particle *le* or *la*, which makes the difference of Genders, as we shall explain immediately: Thus *fidèle, grand, &c.* are reckoned Adjectives, because we say, *le récit fidèle, la narration fidèle; le grand bonheur, la grande fortune*; where it appears, that *fidèle* has no different Inflection with *le* and *la*, and *grand* scarce any, since an *e* only is added. On the contrary, tho' the words, *roi, magistrat, &c.* in effect are very often Adjectives; yet by the custom of Grammar, they are never called so, because we never say, *une soldat, une roi, une magistrat*. We say, *une reine*; but the change from *roi* to *reine* is too great for it to be accounted the same word.

There are several sorts of Adjectives; first, Some are simple and common; as, *bon, good; fidèle, faithful; &c.* 2dly, Others are Adjectives of comparison, by which the different degrees of the properties of a subject are distinguished. 3dly, There are Adjectives of Number, as *un, deux, trois, &c.* for it is a mere circumstance or quality of the subject to be in such a particular number: but when we say, four is the half of eight, the word four is then a Noun Substantive, according to what we have before observed, which may be applied to all other Nouns of number, as in different respects they are both Adjectives and Substantives.

The difference of the Genders of Nouns in French consists only in their being capable of receiving

ceiving one or other of the two Particles, *le* and *la*, according to the established custom.

For as the Particle *le* is joined to the Masculine Noun, and *la* to the Feminine, all the Nouns, to which Custom has fixed the Particle *le*, are said to be of the Masculine Gender; and those, to which the same arbitrary power has joined the Particle *la*, are said to be of the Feminine Gender. Thus these Nouns, *le temple*, *le livre*, *le diamant*, are Masculine; whereas *la terre*, *la mer*, *la vertu*, are Feminine.

This gives occasion to observe how merely arbitrary the laws of Custom are with respect to a Language, in which Nouns sometimes change their Gender. Less than a century ago in France we said, *la navire* and *la risque*, now we say *le navire* and *le risque*.

The Particles *le*, *la*, and others of the same kind, as *les*, *de*, *du*, *des*, *à*, *au*, *aux*, which Custom commonly places before the French Nouns, are called Articles, because they serve to articulate and distinguish the several uses to which Custom applies the Nouns.

And with us they answer to what in the Latin are called the Cases of Nouns, which in that Language are different Inflections or Terminations of the same Noun; as, *Dominus*, *Domini*, *Domino*, *Dominum*. And to repeat all the Inflections of a Noun, is called the Declining of it.

Some think, that these Cases and Declensions, have no place amongst the French Nouns, because their Termination receives very little alteration, and they derive their different use from the different Articles annexed to them.

I say very little alteration of the Termination; for there is some in the Pronouns, as, *moi*, *me*, *tu*, *toi*, *te*, &c. besides that the greatest part of the French Nouns have in the Plural a Termination

Termination or Inflection, somewhat different from the Singular, at least with respect to the orthography; for those Nouns which end not with an *s*, in the singular Number, in the Plural take one or some other letter equivalent to it; as, *x* or *z*.

We shall now take notice of the different manner, in which Nouns are applied in Grammar. If the Noun is actually used to express the subject whereof something is asserted, it is then properly called the Noun or the Nominative of the Verb; as being the principal part or foundation of all that is asserted.

But if the Noun is only used to express the subject which particularizes the signification of the Verb, it is then called the Case governed by the Verb. When I say, *le pasteur conoit ses brebis*, the shepherd knows his sheep; *le pasteur* is the Nominative of the Verb, because it is the subject whereof something is actually asserted; and *les brebis* is the Case governed by the Verb, because it is the subject which particularizes the meaning of the Verb *conoit*, specifying what the shepherd knows. So if I say, *vous êtes savant*, you are learned; *vous* will be the Nominative, and *savant* the Case governed, because *savant* here particularizes the meaning of the Verb *êtes*, specifying what you are.

All words, that thus serve to particularize the signification of some other word, are said to be governed by that word: as if I say, *un ami de plaisir*, a friend of pleasure; the meaning of *un ami* is particularized by the word *plaisir*; which is therefore the word governed by *un ami*.

When Nouns are used as Cases governed, and not as Nominatives, they are said to be in oblique Cases; which are distinguished by the several Articles before mentioned. They might be

properly enough called modifying Cases; for that which particularizes the meaning of a word, modifies it also; but we have reserved this term of Modifier for words that have no other use than to point out the circumstances of the Noun and the Verb.

A word may have two different governed Cases, which happens especially to Verbs signifying some action; as, *il faut sacrifier la vanité au repos*, it is necessary to sacrifice vanity to repose. One of these we shall call the governed Case absolute, and the other relative; the absolute is that, which particularizes the action of the Verb; the relative that, with relation to which the specified action of the Verb is done. In the Phrase abovementioned, *la vanité* is the absolute governed Case, and *au repos* the relative, because it is with relation to repose that the particular action of sacrificing vanity is done. The Latin Grammars distinguish these into the governed Case of the thing, and the governed Case of the person, but improperly; for the absolute governed Case, and the relative, may each signify, either a thing, or a person, indifferently. As in these two Phrases: *sacrifier son ami à un intérêt peu considérable*, to sacrifice his friend to an inconsiderable advantage; and *sacrifier à son ami un intérêt peu considérable*, to sacrifice an inconsiderable advantage to his friend. When we only say the governed Case, it must be understood to be the absolute governed Case.

From these principles we shall draw the following observations.

1st, That what the Grammarians generally call the Infinitive Moods of Verbs; as, *aimer*, to love; *lire*, to read; *dormir*, to sleep; are in reality Nouns Substantive, tho' with particular properties. For they signify a subject which may be spoken

spoken of, are often the Nominatives of Verbs, and sometimes governed by them, and must therefore consequently be real Nouns. When we say, *avouer sa faute est la reparer*, to acknowledge one's fault is to repair it; *avouer* is here the subject spoken of and the Nominative of the Verb *est*. And when I say, *je veux avouer ma faute*, I determine to acknowledge my fault; *avouer* is in reality governed by the Verb, *je veux*; as *ma faute* is by *avouer*. The name of Infinitives is indeed given to words which express the action of the Verb in an indefinite sense, not alone capable of expressing any assertion, which in our opinion is essential to the Verb.

What Grammmarians commonly call Participles of Verbs, are real Nouns Adjective; with certain relations to the Verb, which we shall hereafter explain. It is sufficient here to observe, that according to our principles they are to be placed in the rank of Nouns Adjective.

We have already taken notice, that Pronouns are a particular species of Nouns: to which it is necessary to add, that some of them are to be reckoned in the number of Nouns or Pronouns Substantive; as, *moi, toi, vous, lui, &c.* some in that of Adjectives; as, *mon, ma, son, sa, votre, quelque, &c.* and others in that of imperfect Pronouns; as, *qui, celui, &c.*

CHAP. II.

Of Verbs, and what relates to them.

WE have said, that the Verb is a word, which either does or may serve to express what is asserted of a subject. That which may be affirmed of any thing is to be reduced, 1st, to what it is; and 2dly, to what it does.

The first is commonly expressed by the Verb *je suis, tu es, I am, thou art, &c.* which is called a Verb Substantive, because it signifies the being or substance, which the mind imagines to be in the subject, whether it be there or not.

The second is commonly expressed by a Verb called Active, because it points out its action; as, *je travaille, I labour;* which signifies, that I perform the action of labouring.

Both the Verb Substantive, and the Verb Active, have commonly their governed words to particularize what the subject is, or what it does; as, *je suis triste, I am sad;* or *j'aime la vertu, I love virtue.*

There are some Verbs which of themselves have a signification no less complete than a Verb Substantive or Active particularized by a governed Case; for example, *je languis* signifies as much as *je suis languissant, I am languishing;* and *j'obéis* as much as *j'exerce l'obéissance, I exercise obedience.* This kind of Verb is called Neuter, because it is neither Substantive nor Active, tho' it has frequently the same signification with them, but without being ever followed by a governed Case absolute to particularize its meaning farther.

Thus the Custom of a Language may admit the same thing to be expressed indifferently either by a Verb Neuter, Active, or Substantive. Verbs Active may be reckoned Neuter on some occasions, when they have a complete sense independent of the governed Case, which may follow them; as, *je commande & Pon n'obéit pas, I command and am not obeyed;* *il aime & il est bûi, he loves and is bated;* *je commande & il aime, I command and he loves;* may be reckoned Neuter on these occasions, because of themselves,

themselves, and without being followed by a governed Case, they have here a complete meaning. But if I say, *il commande l'armée du roi*, he commands the king's army; *il commande* is here reckoned Active, being followed by a governed Case absolute, which particularizes its signification.

According to this principle we shall distinguish the different sorts of Verbs in French, without debating concerning any other name, which may suit them better, as several Grammarians have done. We shall only remark with regard to our Verbs Neuter, that Custom has determined to join to some the Auxiliary Verb *je suis*; as, *je suis tombé*, I am fallen; *je suis revenu*, I am returned, &c. and to others, the Auxiliary Verb *j'ai*; as, *j'ai languï*, I have languished; *j'ai régné*, I have reigned; the latter we shall call Active Neuters, and the former Passive Neuters. Let every one have the same liberty of bestowing on them any other name which shall appear proper to him, that peace may be preserved among us Grammarians.

Custom requires we should still distinguish another sort of Verbs, which we will call Reciprocal; this is, when the Nominative of the Verb and its governed Case have a reciprocal relation, signifying the same person or thing; as, *je m'ennuie*, I tire my self; it is I who tire, and am tired. *Il se blesse*, he wounds himself; it is he who wounds, and is wounded; *vous vous plaignez*, you bemoan yourself; it is you who bemoan, and are bemoaned by yourself.

By this it appears, that all Verbs Active may become Reciprocal, whenever the subject which acts, is capable of acting on itself. But some Reciprocal Verbs are only so grammatically, or in point of expression, and not in signification; for
notwithstanding

notwithstanding the subject does not act on it self they are expressed as Reciprocal Verbs. These are properly Verbs Neuter, to which Custom only has for a governed Case given the Personal Pronouns *me, te, se, &c.* which add very little, if any thing, to the meaning of the Verb, or particularize it more than if they were entirely omitted; as, *je m'en vais*, signifies no more than *je vais*, I go; *je m'en retourne*, no more than *je retourne*, I return; *il se meurt*, no more than *il meurt*, he dies; *il s'imagine*, no more than *il imagine*, he imagines. I said very little, because on some occasions Custom has made some small difference in the meaning of these expressions, which are essentially the same.

Some Verbs Neuter are called Impersonals, because they are not joined with the three Personal Pronouns, *je, vous, il, or elle*: but only with the Singular Pronoun *il*; as, *il faut*, it is necessary; *il tonne*, it thunders; *il arrive*, it happens, &c.

These Impersonals are also the arbitrary effect of Custom. The Verb *il y a* is Impersonal in French, and cannot be rendered in Latin, but by a Verb Personal; the translation of *il y a des gens*, there are people, into that Language, will be *sunt homines*. We shall afterwards shew in what manner most Verbs Impersonal are supplemental terms.

These are the different kinds of Verbs, at least in the French Language; for in others, Custom has established Verbs of other kinds; particularly in the Greek, which, besides a Verb Mediate, has in common with the Latin a Verb Passive, which in French we express only by the Verb Substantive, *je suis, tu es, &c.* followed by the Participle Passive; as, *je suis aimé*, I am loved.

Some

Some Verbs in the Grammar of every Language, may or should be called Irregular, because they follow not the most general Rule of the Conjugation of Verbs.

What is called Declension in Nouns, is pretty near the same thing with the Conjugation in Verbs, which is only the different Terminations the same word takes to express the several Persons, Numbers, Times and Modes which it is capable of explaining.

In Verbs as well as Nouns, the first distinction to be made is of the two Numbers, the Singular, and the Plural; as, *je veux, I will; nous voulons, we will.*

In each number of the Verb, three Persons are to be distinguished; the first, is that which speaks; the second, that which is spoken to; the third, is distinct from the other two.

In the Singular Number, the first is expressed in French by *je* or *moi, I*; the second by *vous, you*; the third by *il* or *elle, or by any other Noun*. In the Plural, the first is expressed by *nous, we*; the second by *vous, you*; and the third by *eux* or *elles them*; or by any other Noun. As the Verb is joined to one or other of these different Numbers or Persons, it commonly takes the different Terminations which form the Conjugation; as, *je doute, I doubt; tu doutes, thou doubtest; il doute, he doubteth; nous doutons, we doubt; vous doutez, you doubt; ils or elles they, or les hommes doutent, men doubt.*

By other Terminations of the Verb different Times are expressed, of which the three principal are the Present, the Past, and the Future; as, *je doute, I doubt; j'ai douté, I have doubted; and je douterai, I shall doubt.*

Besides these three principal times, every Language farther points out certain particular distinctions

tinctions of them ; infomuch, that there are circumstances of Time distinguished by the Verbs of one Language, and not by those of another. Thus the difference of our three Past Tenses or Times, *j'aimai*, *j'ai aimé*, *jeus aimé*, is not distinguished in the *Latin* ; they being all rendered by *amavi* ; and the *Greek* distinguishes some, where the *French* makes no difference.

The third effect of the Conjugation of Verbs is the distinction of the different Modes or Moods, which also depend on Custom, and are often arbitrary, not always serving to give any particular meaning, but only to express the same Times or Tenses of the Verb by different Terminations, which Custom has introduced.

The two Moods to be particularly distinguished in the *French*, are the Indicative, and the Conjunctive or Subjunctive. We shall give the reason why we omit the Imperative and the Infinitive, which are considered as Moods in the common Grammars.

The Indicative expresses the several Times or Tenses of the Verb, without following or depending on another Verb ; as, *j'aime*, *j'aimois*, *j'aimai*, *j'aimerai*, *j'ai aimé*, &c.

The Subjunctive also expresses the various Times of the Verb ; but with this difference, that it is never used, but when another Verb is at least understood, and after certain Conjunctions, especially after the Conjunction *que* ; as, *il faut que je vienne*, it is necessary that I come ; *afin que je vienne*, that I may come ; instead of *il faut que je viens*, *afin que je viens*, which foreigners are apt to say, when they are learning *French* ; this conveying the same meaning, discovers that the use of the Subjunctive is arbitrary.

A celebrated author asserts, that the use of the Subjunctive

Subjunctive has a real foundation, and is not arbitrary; since it always supposes another Verb before it. This is true; but we speak here of the Subjunctive as it has nothing in common with the Indicative: for the Indicative is often governed by a Conjunction; as, *puisque je viens, seeing that, I come*; or, *à condition que vous écouterez, on condition that you will hear, &c.* This instance therefore discovers not in what manner the Subjunctive differs from the Indicative, which is the proper enquiry of a Grammar. Moreover, some Conjunctions taken in the same sense govern indifferently either the Indicative or the Subjunctive; as, *croyez-vous que je veux, or croyez-vous que je veuille, do you believe that I will*; which is an infallible proof that the grammatical Subjunctive is merely arbitrary.

It is proper in this place to examine, whether, according to the opinion of most Grammarians, the Tense, which in our Language ends in *rais*; as, *j'aimerois, je dirois, &c.* is to be referred to the Subjunctive Mood, or according to our principles to the Indicative. In reality, as it only expresses a certain circumstance of Time in the Verb, without any other particular observation, and often has not before it even the Particles *que* or *qui*, without which the Subjunctive is never used in French; I see no reason why we should place this uncertain Tense *j'aurais* in any other than the Indicative Mood.

Add to this, that it seems to be the nature of the Subjunctive Mood, not of itself to express absolutely an assertion, but only to follow and depend on another Verb, which actually and absolutely expresses this assertion; as, *je viendrai si vous voulez, I will come if you consent*; what is absolutely and actually affirmed in this Phrase is expressed by *je viendrai*, and not by *si vous voulez*, which

which is only a modification of what is asserted. Now the uncertain Tense of it self expresses an assertion, and does not only follow and depend on another Verb; and is therefore a Tense of the Indicative, and not of the Subjunctive Mood. I am indebted for this last argument to * one of our best Grammarians, and who furnished me with it in the most obliging and disinterested manner in the world, after having disputed for a long time on this subject, and even contrary to his own practice in the excellent grammatical works which he has written on several Languages. For a conclusive reason it is sufficient to observe, that the Tense in *rois* is never governed by those Conjunctions, which govern the Subjunctive, but only by those, which govern the Indicative; thus it is common to say, *puisque je ferois, since I should act; d'autant que je croirois, forasmuch as I should believe*; as in the Indicative, *puisque je fais, since I act; d'autant que je crois, forasmuch as I believe*; but it is improper to say, *bien que je ferois, altho' I should act; afin que je ferois, that I should act*. When therefore father Cbiffet inserted in his Grammar, *bien que je ferois*, his error was the effect of the system we now oppose, which falsely perswaded him that *je ferois* was of the Subjunctive Mood.

Amidst these several different notions of Grammar, the opinion of every author may have some foundation of reason from the light in which it is considered.

A Mood, called the Imperative, is commonly admitted, which has a particular signification; namely, to command, to intreat, and to exhort: but I do not rank this among the Moods, for two reasons. 1st, Because with respect to the practice

* Monsieur l'Abbé de Dangeau.

of our Language, it is not distinguished from the Indicative or Subjunctive, as will hereafter appear in the practical part. 2dly, Because with regard to the sense, it is a term of supplement or of abbreviation, rather than a Verb; and when I say, *faites cela*, *do that*; it is a supplement to the following expression, *ma volonté* or *mon avis est que vous fassiez cela*, *my will or my opinion is that you do that*.

The Infinitive expresses the very action of the Verb and retains its governed word, but without the distinction of an affirmation, which according to us is essential to the Verb. The Infinitives, as I have already observed, are real Nouns Substantive, to which Custom has not consented to join either Definite Articles, or Adjectives, or to give any Plural Number. We say, *étudier est la plus douce des occupations*, *to study is the pleasantest of employments*; but Custom does not give authority to say, *l'étudier* or *le grand étudier* or *les étudiants*, &c. The Greek Language commonly makes the Infinitives of Verbs capable of receiving Articles; ours also puts the Indefinite Article before them; as, *douter*, *de douter*, *à douter*, *to doubt*; and to some Infinitives we even give the Definite Article; as, *le manger*, *eating*; *le boire*, *drinking*; *le dormir*, *sleeping*; to which we also sometimes give Plurals; as, *les diners*, *les soupers*, tho' in this sense we more commonly use, *les dinez*, *les soupez*, without the *r*; which seems to take from these words, the character of Infinitives, and to put them entirely into the rank of common Nouns Substantive. The Infinitive retains the governed Case of the Verb, the action of which it expresses without an assertion; thus we say, *j'aime la vertu*, *I love virtue*; and *aimer la vertu*, *to love virtue*; *je jouis du repos*, *I enjoy repose*; and *jouir du repos*, *to enjoy repose*.

We

We have also said, that Participles are of the number of Nouns Adjective; their denomination is taken from their being Nouns, and at the same time participating of some properties of the Verb from which they derive their signification; and by which they are governed. This conformity of the Infinitive and the Participle with the Verb is the cause of their being so commonly confounded with each other.

There are two sorts of Participles, the one called Active, because it expresses the subject which forms the action of the Verb; as, *enseignant*, teaching; *lisant*, reading; the other called Passive, because it expresses the subject which receives the action of the Verb, as *enseigné* taught, *lu* read.

The Participle Active in French is not declined, and is incapable both of Articles, and of different Numbers and Genders. We say *un homme doutant*, a doubting man; *une femme doutant*, a doubting woman; *des personnes doutant*, doubting persons; and not *doutante*, or *doutantes*; neither do we say, *le doutant*, or *la doutante*; unless the Participle Active, by use is become either a Substantive; as, *le suppliant*, the suppliant; or an Adjective; as, *une femme agissante*, an active woman; *un concert charmant*, a charming concert; *une symphonie charmante*, a charming symphony. On this occasion it is observable, how accidental it is to the several different kinds of words to be or not to be declined, that is, to change or not to change their Termination. The Latin has indeclinable Nouns, as *corum* and *nequam*; and both that Language and the Italian, contrary to ours, decline their Adverb; as, *fortiter*, *fortissime*; and *bene*, *benissimo*.

Some nations scarce conjugate their Verbs, and instead of *je fais*, *il fait*, *nous faisons*, I do, he does, we do, would say *moi faire*, *lui faire*, *nous faire*.

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The Participle Passive is a regular Noun Adjective, capable of Gender, Articles, and Numbers; as, *estimé, estimée; des hommes estimés, men esteemed; des femmes estimées, women esteemed.*

Notwithstanding the Imperative, the Infinitive, and the Participles of Verbs are not to be accounted Verbs, but to be referred to other parts of Speech, which we have mentioned; yet we shall follow the ordinary practice of marking their Inflections with those of Verbs, as they may be termed verbal words, and very evidently have the particular relation to Verbs, which we have observed.

CHAP. III.

Of Modifiers.

THESE, as we have already said, are words established purposely to express certain circumstances of the Noun and of the Verb, and which serve for this use only.

These Modifiers may be explained by the three following remarkable definitions. 1st, An expression, which of it self has a complete sense, and is without any governed word. 2dly, An expression, of which the sense is not complete without the assistance of another word which is governed by it. 3dly, An expression, which serves to point out the relation of Words or Phrases to each other, between which it forms and discovers a sort of union.

If I say, 1st, *Dieu agit justement, God acts justly.* 2dly, *Dieu agit avec justice, God acts with justice.* 3dly, *Dieu agit de manière qu'il fait justice, God acts in such a manner that he does justice.* The three kinds of expression, which I would here explain, are included in these three

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Phrases.

Phrases. *Justement*, is an expression, which of it self has a complete sense, independent of any governed word. *Avec* is a word, which alone has no determinate or complete sense, without the word *justice* which follows it, and is its governed Case. The expression *de maniere que*, serves here to mark the relation between the two Phrases, *Dieu agit*, and *il fait justice*, and forms a kind of union between them.

The first of these three expressions is called an Adverb; the second, a Preposition; and the third, a Conjunction. Different Prepositions govern different Cases of Nouns, and different Conjunctions govern different Moods of Verbs, as will appear in the practical part.

These Modifiers are expressed either in one word, or in several words considered as one, since on these occasions they are always joined together in the same manner, and mean no more than what either is, or may be expressed in one word only. *Gaiement*, gaily, is an Adverb of one word only; and *le gaieté de cœur*, in gaiety of heart, of several words. *Devant*, before, is a Preposition of one word. And *en presence de*, in the presence of, is a Preposition of three words; *devant le roi*, before the king; *en presence de Socrate*, in the presence of Socrates. *Pour*, for, is a Conjunction of one word, and *afin de*, to the end that or that, is a Conjunction composed of two words; *pour venir à son but*, for attaining his end; *afin de venir à son but*, that he may attain his end.

The same idea may sometimes be expressed differently by a Preposition, an Adverb, or a Conjunction; as appears by the forementioned example: *Dieu agit justement*, or *Dieu agit avec justice*, &c.

Some words are at the same time Adverbs, Prepositions, and Conjunctions; as, *après*, after; *il vint*

vint après, he came afterwards; there it is an Adverb; *après vous, after you*; then it is a Preposition; *après que j'eus parlé, after I had spoken*; here it is a Conjunction. Thus some words answer to different Parts of Speech in Grammar, according as they are differently employed there.

We have observed, that the Modifiers are joined to Nouns; to which may be added, that they are joined to each other; or rather indeed, that they are joined to the several different parts of Language, to express its various modifications.

1st, *Bien méchant, very wicked.*

2dly, *Aimer bien, to love well.*

3dly, *Bien mal-à-propos, very unseasonably.*

In the first example the Adverb *bien* is joined to a Noun, then to a Verb, and lastly to an other Adverb. But Custom does not allow all the other Modifiers to be used in the same manner.

Grammarians are mistaken in supposing that the Adverb is always to be joined to a Verb, and that from thence it derives its name. They might be in the right perhaps, if they would only assert that it is more frequently joined to a Verb, than to the other Parts of Speech.

Prepositions are also joined with divers Parts of Speech. *Pour, for*; is a Preposition. If I say, 1st, *Dieu pour gouverner le monde n'a besoin que de lui-même, God wants no aid but from himself for governing the world.* 2dly, *Dieu fait tout pour lui-même, God makes all things for himself.* In the first Phrase, *pour* is joined to a Verb, and in the second, to a Noun.

Conjunctions are also joined to different Parts of Speech. 1st, *Un officier soldat aussi-bien que capitaine, an officer who is as well a soldier as a commander.* 2dly, *Il sait obéir aussi-bien que commander, he knows how to obey as well as to command.* 3dly, *Enseigner netement aussi-bien que solidement,*

to teach clearly as well as solidly. In the first example *aussi-bien que*, joins together two Nouns; in the second, two Verbs; and in the third, two Adverbs. When I say, *un héros aime autant la guerre qu'il estime les sciences*, a hero loves war as much as he esteems the sciences; the Conjunction here joins together two Phrases.

To conclude the subject of Modifiers, we must observe, that those which are most commonly joined to Nouns Substantive are declined as Nouns, and even called Nouns Adjective for the reasons we have before shewn, tho' in reality they are Modifiers; since they describe the circumstance of the subject, notwithstanding their capacity of being declined. Indeed all the several Parts of Speech without distinction may be declined and change their Termination by the authority of custom. It is moreover so certain, that the Adjective is a mere Modifier, that even the modification is sometimes expressed indifferently either by that, or by an Adverb; as, *fidèle, il tint la parole qu'il avoit donnée*, being faithful, he kept the word which he had given; or *il tint fidèlement*, or *avec fidélité, la parole qu'il avoit donnée*, he kept faithfully, or with fidelity, the word which he had given.

Among the Pronouns, there is a sort of Modifier of a very extensive use, the nature of which seems not to have been explained with sufficient perspicuity in the common Grammars; this is the Pronoun *qui, que, lequel, laquelle*; commonly called the Pronoun Relative, a name which, in my opinion, describes it imperfectly; for other Nouns, or Pronouns, are equally Relatives; such as, *le mien, le vôtre, le sien, les leurs, &c.* If therefore we regard its true and proper use in Grammar, we must, I believe, consider it as a Pronoun Determinative.

In reality all these *qui, lesquelles, lequel* or *laquelle*, which answer to *qui, quæ, quod*, in the *Latin*, are only used to determine a particular manner, forming a sort of modification to the Noun. Examples will make it appear very plain; when I say, *Dieu qui est bon*, God who is good; *la vertu que l'on estime*, virtue which is esteemed; *le philosophe duquel je vous ai parlé*, the philosopher of whom I have spoken to you; of what use are *qui, que, duquel*, in these three Phrases, unless in a particular manner, and by certain modifications to point out the Noun or the subject? namely, God considered as good; *virtue* in as much as it is esteemed; *the philosopher* so far as I have spoken of him to you. The Pronoun *qui* or *lequel* is therefore in all its Cases, only a mark of the modification to be added to the Noun, or the subject spoken of. Almost the same may be said of *que* after Verbs; as, *je veux que l'on soit équitable*, I desire that people may be just; or *vous aimez que l'on vous loue*, you are pleased that they praise you. *Que* in these Phrases is only a mark of the modification, to be added to the Verb. I desire, not in general, but with this modification, that people may be just, &c.

It may be said perhaps that after this manner all words governed by Verbs, nay that even the greatest part of all words will be Modifiers. This I grant to be true, and that in reality all the Parts of Speech, with regard to each other, are Modifiers, relating either to the Verb or to the Nominative of the Verb; the two essential Parts of Language. For all that can be expressed in a Language amounts to no more than the subject spoken of, and what is asserted of it. But to examine nicely into this observation, would be a useless speculation in a Grammar, designed to distinguish the several Parts of Speech, only with respect to

the particular uses, to which Custom has applied them. And those of Nouns, and of Verbs, having been explained; it is sufficient for us to observe on the subject of Modifiers, that the Pronouns, *qui*, *que*, *lequel* or *laquelle*, in all their Cases serve only as a mark to the modification, which follows this sort of Pronoun, and without which it would have no meaning. For this reason we shall call it the modifying or determinative Pronoun.

If you are curious more particularly to observe our assertion, that all the words of a Language are only Modifiers of the Noun, and of the Verb, the following example may explain it. *Un homme qui étourdit les gens qu'il rencontre avec de frivoles discours, accoutume de causer beaucoup d'ennui à tout le monde; a man who troubles all the people he meets with frivolous discourses, is habituated to give much uneasiness to every body.* In this period I assert that all the other words are used only to modify the Noun, *un homme*, and the Verb *accoutume*, and that herein consists all the mystery and the essence of the Syntax of Languages. 1st, The Noun *un homme*, is immediately modified by the determinative *qui*, for we do not speak of a man in general, but of a man pointed out, and particularly determined by his action of troubling; then we do not speak of a man who troubles in general, but who troubles people, and not people in general, but particularly the people whom he meets. And this man, who troubles those he meets, is farther particularized by the expression *avec des discours*, *with discourses*; which is still more particularized by *frivoles*, *frivolous*. The same may be seen in the latter part of the Phrase; *accoutume* is particularized by *de causer*, which is particularized by its two governed Cases; by its governed Case absolute, namely, *beaucoup d'ennui*, and by its relative

lative governed Case, *à tout le monde*. Thus it appears, that all the words of a Phrase, how long soever it be, are used only to modify the Noun and the Verb.

This is so true, that when we meet with Nouns and Verbs, which include their modifications; one Noun, and one Verb only are sufficient to express an entire Phrase, containing a great quantity of words, such as that we have mentioned. *Un homme qui étourdit avec de frivoles discours, accoutume d'ennuyer beaucoup le monde*: all this it seems may be expressed by these two words, *un babillard ennuye*, an impertinent vexes or is tiresome. Thus, as we have already said, there is nothing essential to discourse, but the Noun or the Nominative and the Verb, or the subject of which something is asserted, and what is affirmed of it. Both Nouns and Verbs in their different Declensions and Conjugations mutually perform to each other the office of Modifiers, but strictly speaking the Modifiers in Languages are established only to modify the Nouns and Verbs; whereas the Nouns and Verbs are essentially fixed to shew the subject spoken of, and what is affirmed of it, and besides this have an additional employment to modify or particularize the words going before them.

CHAP. IV.

Of terms of supplement in Grammar.

EVERY expression which is not a Noun, a Verb, or a Modifier, is a term of supplement.

These answer to several Parts of Speech, as will appear by such as we shall mention.

1st, The Imperatives which denote the desire we have for some other person to do a certain thing; thus *venez me trouver*, come to see me; signifies that

I order, or advise, or desire, or exhort you to come to see me.

What in Grammar are generally called Interjections, are terms of supplement, which, joined with certain gestures or tones of the voice, supply the place sometimes not only of words, but even of whole Phrases or Periods. As if you ask a man very much afflicted, if he is sensible of grief, he shall answer only *ah!* with a certain tone of voice and turn of his eyes, which will at once supply the want of all the expressions he could make use of, to discover that he suffers extremely.

All Interjections in this manner supply the place of several sorts of Phrases or Periods to express grief, contempt, amazement, or any other emotion of the soul. For example; *ouf* answers to these Terms, *voilà que je ressens une vive & subite douleur*, behold I am sensible of a lively and sudden grief. The greatest part of Interjections are monosyllables, as if the mind in its emotions would shew the impatience it is in to express it self.

Interrogatives are also Terms of supplement; as, *dites-vous cela?* say you that? or *quand viendrez-vous?* when shall you come? signify, *je vous demande si vous dites cela*, I enquire of you if you say that; or *je vous demande quand vous viendrez*, I enquire of you when you shall come; as also, *qui a trouvé cela?* who has found that? or *quel est cet homme?* what is this man? that is, *je demande celui qui a trouvé cela*, I ask who has found that; or *je demande quel est cet homme*, I ask what this man is.

The monosyllables *oui* and *non*, yes and no; are Terms of supplement, which are plainly equivalent to an entire proposition; for when to this question, *dites vous cela?* I answer *oui* or *non*, it is evident that this is as much as to say, *je dis cela*, I say that; or *je ne dis pas cela*, I do not say that.

that. I might bring the authority of the whole body of philosophers founded on evident reason, as I have before remarked, to prove that all the expressions, which form a meaning in any Language, always equivalently include a Noun and a Verb. My design in speaking to another can only be to discover to him some subject, or what is thought of it; for what kind of a discourse would that be, where nothing is spoken of; and how can one speak of something, and at the same time say or assert nothing of it. There is therefore in every discourse, a Noun and a Verb employed either expressly, as in the ordinary terms, or equivalently, as in the terms of abbreviation or supplement of which we are speaking.

Impersonals are also terms of abbreviation where the Noun is understood; which will appear plainer by the following examples. *Il grêle, it hails*; supplies the place of, *la grêle tombe, the hail falls*; *il tonne, it thunders*; signifies, *le tonnerre est entendu, the thunder is heard*; *il faut, it must*; is as much as to say, *le besoin, ou la nécessité, ou la bien-seance, ou le devoir exige; occasion, necessity, decency or duty requires*. *Il faut travailler pour réussir, it is necessary to labour in order to succeed*; is the same as, *le besoin est de travailler pour réussir, necessity obliges to labour in order to succeed*. *Dès qu'on est homme il faut mourir, no sooner is one a man than one must die*; that is, *la nécessité est de mourir, there is a necessity to die*. *Il faut de la politesse dans le monde, it is necessary to have politeness in the world*; that is, *le devoir exige de la politesse dans le monde, duty requires politeness in the world*. *Il faut de la bonne foi dans la société, it is necessary to have fidelity in society*; that is, *duty requires fidelity*.

The Participles are very often terms of supplement; as, *l'affaire terminée, or l'affaire étant terminée*

née, je formai un autre dessein; the affair being ended, I formed another design, which is manifestly instead of, après que l'affaire eût été terminée, after the affair was ended.

It is proper to observe, that the supplemental Terms make perhaps the greatest part of the beauty of Language, as they express our thoughts with brevity and force. The *Latin*, in this respect, has more force than the *French*: the first and second Person, are there always supplied by the different Termination of the Verb. To express, *je doute, tu doutes, il doute; I doubt, thou doubtest, he doubts*; the *Latin* has no need to say, *ego dubito, tu dubitas, ille dubitat*; the suppression of these Pronouns is supplied by the Termination which is a great advantage to the expression.

We may imagine a Language, which should be in this respect much more perfect than any of those we are at present acquainted with; were we only, in particular, variously to multiply the Terminations of Nouns and of Verbs, in order to affix to them different ideas, and farther to add various modifiers; of which we may judge by the following example, *un homme qui a une science mal digérée, qu'il fait valoir avec un air de sotte suffisance, en pensant ridiculement, & en parlant mal à propos; A man who is possessed of undigested learning, which he boasts of with a foolish air of sufficiency, thinking ridiculously, and speaking unseasonably.* To express this, there are near twenty words employed, and the *Latin* requires as many; but in our Language one word only is equivalent to them all; which is, *un pedant, a pedant*. On the other side, we must use five or six words to express, *aimer par reconnoissance ceux qui nous ont aimé les premiers, to love from gratitude those who have first loved us;* all which the *Latins* express by the single word *redamare*.

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This is sufficient to give a general notion of all the kinds of Terms of supplement or abbreviation in Grammar: But our principal enquiry in this article is concerning those which supply the place of the Noun or of the Verb, the two most, or rather the only essential Parts of Grammar or Language; in which they are always either express'd or understood.

Common practice employs a greater number of supplemental Terms, than can be particularly mentioned; but which are easily reduced to the foregoing Parts of Speech. For example; when a Grammarian says, *fortement, strongly*, is an Adverb; as *fortement* here appears to be the subject spoken of, it may perhaps be thought, that in consequence of our principles *fortement* must be a Noun: but to resolve this difficulty, you need only remember that when *fortement* is used in this manner, something is to be supplied, and that it is the same, as if he had said, *le mot fortement, the word fortement*, is an Adverb, and then the Nominative of the Verb, is a true Noun; but which is understood and supplied by Custom.

CHAP. V.

Of words connected by Style; with an explanation of the nature, both of Syntax, and of Style.

THE Style is often confounded with the Syntax, for which the example of *Monsieur de Vangelas* seems to give an authority. This doubtless proceeds from the want of an exact idea of either. Or the principles perhaps may be right, except that every one to the words Syntax and Style, fixes limits more or less extensive, according to his particular opinion or inclination. However, as the confounding of words produces a confusion of

of ideas, we shall apply that idea alone to the word Syntax, which we mentioned at first; namely, that it is the manner of connecting each word of a Language to some other, with regard to the different Terminations, which the Rules of Grammar prescribe. The Syntax then particularly regards the construction, and the natural conformity of each word to some other, in order to make them agree in Gender, Number, Person, Mood and Case. And to err in any of these points, the Schools call offending against Syntax; to this kind of error also, they give the name of solecism, or of barbarism; a solecism is a more enormous offence, than a barbarism. By this observation it appears, that Style and Syntax are different; since a solecism is not particularly called an offence against Style. *Monsieur de Vaugelas* indeed makes the purity of Style to consist in avoiding all solecisms and barbarisms, by which he manifestly confounds Syntax with Style, and opposes the general opinion. The academy in their dictionary, *Furetiere* in his, and other authors after their example, give to Syntax a different definition from that of Style; an evident proof that they did not regard them as the same thing.

I shall define Style, as distinguished from Syntax, to be the order wherein words, whose construction is agreeable to the Rules of Syntax, are disposed according to the genius of a Language. By this definition it appears, 1st, that the Style supposes or includes the Syntax; for were there no construction by the Syntax, what kind of Style could there be? 2^{dly}, That the Syntax is not so extensive as the Style, since the Syntax may be very exact in a discourse; the Style of which may be very bad. As may be seen by this example; *Dieu récompense toujours avec une extrême fidélité, Et une libéralité encore plus grande, les justes; God rewards*

rewards always with extreme faithfulness, and still greater liberality, the just; also, *il n'est personne qui plus que moi vous honore*, there is no body who more than I honours you; or, *ils firent les uns & les autres si bien qu'on leur ajouta foi*; they acted all so well that they were believed; instead of, *Dieu récompense toujours les justes avec une extrême fidélité*, God always rewards the just with great faithfulness; or, *il n'est personne qui vous honore plus que moi*, there is no body honours you more than I; & *ils firent si bien les uns & les autres que*, &c.

The governed Cases and the Terminations of every word in these Phrases, are entirely agreeable to the Rules of Syntax; there is no fault then in the Syntax; nevertheless, there is a defect in disposing these very words, according to the Genius of the Language; and consequently, a fault in the Style.

But perhaps, I may be asked against what particular Rule of Grammar this offence is committed; which is very difficult, if not impossible, to say. This manner of arranging words, according to the Genius and Custom of a Language, is so diversified on different occasions, that to reduce it to Rules, would require a vast number of particular circumstances, more tedious to learn, than even the practice it self. Thus tho' the faults of Style, are as really offences against Grammar, as those of Syntax; yet, they are more pardonable, as they are more imperceptible than the others. And by these principles may be formed a judgment of all the several kinds of offences against Grammar.

In these definitions of Style and Syntax, which distinguish them from each other, are comprehended all those which we have elsewhere been able to meet with. Some say, that Syntax is the disposition of words, according to the Rules of Gram-

mar; and that Style is the manner of composing and writing. Others say, that Syntax is the connection and construction of words and phrases with each other, according to the Rules of Grammar; and that Style is the particular manner of declaring our thoughts. These definitions are to the same purpose as ours; but, being too indeterminate, seem to interfere with each other, to extend equally to Syntax and to Style, and perhaps even to something more; and, in a word, do not shew wherein consists the agreement and difference between them.

Another very common mistake concerning Style, is to confound the two kinds of it; that of which I have been giving a definition, and shall here call grammatical, because it belongs to Grammar; and the other, which I shall call personal, because it depends less on Grammar, than on the person who writes, either with regard to his particular genius and taste, or to the subject or character of his performance. To this last kind of Style must be applied the definition, which *Monsieur de Furetiere* gives of Style in general, when he says, that it is the manner of explaining or of writing our thoughts, which is various in different authors, and on different subjects.

This definition evidently regards the personal Style, which must be distinguished from the grammatical. Many circumstances might be shewn, wherein they differ, of which the most essential is, that the one cannot be varied, and the other may be infinitely. This is an observation of importance to explain.

The personal Style essentially includes in it the idea of diversity, being different according to the different genius of the writer. The imagination then acting, conceives, and produces things suitable to its character, which in all men is different.

Each

Each kind of writing also requires a particular manner entirely different from all others. Hence proceed the grave, the lively, the poetical, the rhetorical, the epistolary, the burlesque, the diffused, the concise, the dry, and the florid Styles ; with an infinite number of others proper and peculiar to each author. This is so far from depending on the grammatical style, that an author is sometimes found to excel herein, whose grammatical style is at the same time defective. The famous *Monsieur Bayle* is an example of this, who has written in the most pleasing manner, tho' he often neglected grammatical exactness. On the contrary, the grammatical style of an author may be very perfect, and his personal style at the same time most wretched ; instances of which may be produced from the works of numberless authors, who observe, and perhaps teach very well the Rules of Grammar, and whose works are excessively tiresome.

It is certain then, that the personal Style does not come under the cognizance of Grammar, but of the imagination, or, if you please, of Rhetorick. Which art, has the same direct influence on thoughts as Grammar has on words. For, tho' there is a very near relation between words and thoughts, the former being the image of the latter ; yet in reality they belong, if I may be allowed the expression, to two distinct, tho' very nearly bordering jurisdictions ; so that where Grammar ends, there Rhetorick begins. But however this be, as a nice discussion of it might carry us too far from our principal design, it is sufficient to observe, that variety is as remote from the grammatical style, as it is essential to the personal. For Grammar is so far from varying the same words of a Phrase indifferently, and with equal perfection ; that generally there is but one manner of presenting them to the mind, in the order suitable to the genius of the

the Language. Thus the grammatical Style is invariable in the following Phrase, and so in others. *La mort est une loi que tous doivent subir*, death is a law to which all must submit; for you cannot place these words otherwise than they are here, and keep within the bounds of Grammar. To say, *une loi est la mort que tous subir doivent*, or, *la mort est loi une*, &c. would be such an affectation of variety, as is very justly ridiculed by one of our comic writers. But in the personal style, and when the imagination interferes, this sentence may be infinitely varied; and according to the kind of writing you fix on, either the rhetorical or poetical, you may say, *la mort n'épargne ni le monarque ni le berger*, death spares neither the monarch nor the shepherd; or, *la mort renverse également les palais des rois & la cabane des pauvres*, death with an impartial hand destroys the palaces of kings and the cottages of beggars.

It is evident, that the grammatical Style is not concerned in this kind of variety, but the personal alone, which depends on Rhetorick. And tho', by this, we seem very much to contract the authority of Grammar, with regard to Style; we shall nevertheless take notice of some parts of Style, over which Grammar may extend its power; such as, perspicuity, vivacity, easiness, &c. For, tho' genius indeed, more than any thing else, contributes to the writing, or speaking in a clear, lively, and easy manner; yet Grammar also comes in for a share, by its choice of words, and the rules it prescribes for the arrangement of them; as we shall shew, when we come to treat of Style with regard to practice.

C H A P. VII.

Of words represented to the eye, by the means of orthography, or of the nature of orthography.

ORTHOGRAPHY is the manner of representing to the eye, by the means of characters, a Language as it is pronounced. No part of our Grammar has occasioned more disputes amongst our authors and more contrariety in practice than this, which causes an inconvenience to foreigners, which they very reasonably complain of.

To obviate these difficulties, I shall endeavour to lay down such principles as may set this matter in a clear light, the want of which has commonly occasioned the disputes concerning it.

I.

Custom has the sole prerogative of regulating the orthography, as well as the pronunciation, and indeed all the other Parts of a Language; which in reality is only that manner of expression, either by writing or by speaking, which a majority of the inhabitants of a particular nation have insensibly and mutually agreed to use; if therefore your orthography be not agreeable to their practice, you do not express yourself by writing as they have agreed to express themselves, and consequently they will not understand your characters or letters, which will be new to them; and it will be the same thing, as if you had not expressed yourself at all; which has happened where an attempt has been made to introduce an orthography quite new, which, tho' it should really be more perfect than the established orthography, would nevertheless be as ridiculous to use preferably to that, as to speak to a man in a Language which he is ignorant of, on

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pretence

pretence that it is more perfect than one which he understands.

II.

We are particularly forbid to quit the ancient orthography, by a maxim which is in the mouth of most people, even of those who themselves do not sufficiently understand it: This is, that we must write as we speak. Now the natural meaning of this proposition either is, or ought to be, that we must write in such a manner, as shall represent the same thing in writing, which we express by words. And in this all authors will agree, how opposite soever they otherwise are in the practice of their orthography. It is evident, that all sorts of characters, or figures of letters, are in themselves indifferent for representing to the eye the various sounds of words, to which no particular character has a more natural relation than another, except as custom, by an arbitrary determination, has agreed to affix to certain letters, the idea of one particular sound rather than of any other. In writing therefore, to signify by characters such sounds as custom has affixed to those characters, is to write as we speak. Thus supposing custom determines the sound *ain* to be written by *ain* in *certain* by *aim* in *faim*, by *ein* in *deffein*, and only by *in* in *voisin*; to write as we speak will be always to preserve the same sound, in each of these words, as custom has determined, tho' they are all written differently. And were the custom otherwise, and *voisin* written *voisain*, *deffein* *deffin*, *certain* *certain*, and *faim* *fain*; tho' these methods of expressing the same sound by characters were of themselves indifferent before the determination of custom, yet when once that is established, and has to a certain sound affixed particular characters rather than any other, to use others in their room would not be to write as we speak. And for
want

want of following custom we should perplex the mind of the readers, instead of representing clearly to them the ideas of those sounds, which are to be expressed to them by words. For letters have no signification but from custom; and they signify every thing which custom pleases. We have no reason therefore to reproach the *English* with not writing as they speak, when in pronouncing the letter *a* they give to it the sound, which in *French* we give to the letter *e*: for the letters *a* and *e* of themselves are indifferent to express any sound; and since this nation has agreed frequently to pronounce the letter *a* with the same sound, as on other occasions they affix to the letter *e*, they speak as they write, in pronouncing the sound of our *e* on some occasions when they see the letter *a*. The *Italians*, who make greater pretences to write as they speak, nevertheless write *vuole*, *buomo*, tho' they pronounce the sounds, which we write *vole* and *omo*, and in these two words quite leave out the sound of the *u* vowel; because they have agreed that on such occasions the *u* vowel, instead of expressing the distinct sound it generally has, shall then only serve somewhat to lengthen the sound of the first syllable in words of this sort. This agreement and custom being settled, it follows that they write as they speak, when they place the vowel *u* in words where it does not distinguish any particular sound; because in writing thus, they perfectly well represent, and convey a clear idea of the word they design to represent. However, the *Italians* on this occasion, and other nations on many others of the same kind, might have established a more plain, uniform, and perhaps convenient practice; as we shall endeavour to shew in the following observation.

III.

Notwithstanding we may have no reason for reproaching a particular nation, with not writing as they speak ; yet we may and are obliged to assert, that the orthography of some Languages is much more perplexed and difficult than that of others. Supposing a Language with exactly as many different characters in writing, as of different sounds in the pronunciation, so that each particular character should always stand for the same particular sound ; the orthography of that Language would be the most convenient, and in my opinion the most natural that can be imagined. And the more remote a Language is from this practice, the more it is inconvenient and perplexed. On this account, the orthography of the *Italians* may be called very natural, and easy ; and on the contrary, that of the *French* very confused and difficult. We indeed have at least thirty three different sounds, and no more than twenty three or twenty four characters, six of which signify the same sounds as other characters ; so that only seventeen particular characters remain for thirty three different sounds. Thus we are obliged to make many combinations of our letters, and to fix a variety of sounds to most of them, so that the same letter shall sometimes signify five or six different sounds, and the same sound be expressed seven or eight different ways ; as appears by these words ; *procès, arrêt, or arrest, plaît, playe, fais, faix, disoient, valets, essaie, essaient, &c.* all which have exactly the same final sound. Moreover certain reasons from etymology, or the caprice of custom, have on several occasions placed and multiplied our characters quite otherwise, than it were to be wished for the easiness of our orthography.

Some authors have therefore entertained thoughts of entirely reforming our orthography ; wherein tho'

tho' they have not quite succeeded, yet it is certain that it is considerably altered, and become more easy than it was about fifty years ago.

But other writers continuing attached to the old orthography, there has on this occasion been a kind of schism in our Language, which raises still new difficulties, especially to foreigners: but since both parties are considerable, tho' the greater number seems to be on the side of the new orthography, to avoid perplexity I should advise foreigners to keep to that, and to chuse dictionaries where it is made use of, or at least, such as distinguish the new orthography from the old. We shall hereafter mention the principal points in which they differ, to supply what may be wanting in those dictionaries.

I mean here by the new orthography, that which is as much, if not more, in use than the ancient. Since some authors of reputation, and even of the *French* academy, practise what cannot properly be termed the *French* orthography, the use of it being very little spread, and not near so much as the contrary. For example, they write *ele done*, for *elle donne*; *ai'emant*, *évidamant*, for *aînement*, *évidemment*: *les jeux beureus*, for *les jeux heureux*: *conêtre* or *conaitre*, for *conôître*, &c.

But as the greatest number of authors reject these novelties, it is plain that they should not now be practised, even tho' they were proper; as a man of condition in *France* should not in the streets wear a singular habit, made according to his own fancy, instead of a fashionable one, even tho' it were more convenient. In point of Language and of dress, we must follow the fashion, which is determined by the majority of considerable persons. Not but that the authors of these innovations in Language and dress succeed sometimes so far, as to incline the custom to their side; especially when the

alterations are convenient ; and this has really happened in many instances within our time ; but till custom declares it self, these authors lie much exposed to the mercy of the criticks. Some indulgence ought to be allowed to those who venture on these experiments, since they may at some time or other be serviceable to the publick, by this hardy enterprizing method, which others perhaps more prudently decline. However this may be, by the new orthography I would not be understood to mean the last mentioned, which is too new and too little used ; but that which is now at least as much in use as the antient. We shall here give the reasons whereon each party founds its opinion.

C H A P. VIII.

The reasons for preserving the old orthography,

1st, **P**RIVATE persons are not allowed to alter any thing in the pronounciation of a Language ; nor have they more right to make any alteration in the orthography.

2dly, By departing from the old orthography, the knowledge of etymologies would be lost, which discover from what *Greek* and *Latin* words, certain *French* words are derived.

3dly, It is of very small importance, what are the characters used to express sounds in writing, provided the relation of these characters to the sounds they express be known. All nations have something wrong in this respect, which as they do not seem inclined to reform for our advantage, we are under no obligation to a different conduct for theirs.

4thly, The new orthography does not so far answer the end proposed by it, as to remove all difficulties ;

difficulties ; this cannot be accomplished without introducing entirely new characters into our writing, which, besides rendering it wholly barbarous, would send back persons of learning to the alphabet, to renew the trouble of beginning again to learn to read and write.

5thly, Another necessary consequence, which would arise from it ; is, that the knowledge of all the excellent books already written in our Language, would in a few years be quite lost.

6thly, We should no longer be able to discover the relation certain words have and ought to have to others, from which they are derived : for example, if we write *tems* instead of *temps* ; in taking away the *p*, we destroy the relation this word has to the words, *temporel*, *temporiser*, and others derived from it.

7thly, The new orthography would deprive writing of a considerable privilege : for many words in our Language by the sound, and to the ear, are equivocal, which in writing and to the eye are not so ; the word *ville* is not by the sound to be distinguished from *vile*, but in writing the ambiguity is quite removed. And since the different ways of writing the same sound afford this advantage, great care ought to be taken not to lose it by changing the old orthography.

CH A P. IX.

The reasons in behalf of the new orthography.

1st, **B**Y the new orthography is not here meant what a few authors only practise, but which now, however it may have happened, is at least as much in use as the old, and has therefore custom equally on its side, if not rather inclined to it. In this case only an enquiry is to be made,

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which

which of the two methods is to have the preference ; and whether it seems not naturally to belong to that, which in it self is the most easy and convenient.

2dly, The reason drawn from etymologies, proves nothing more in favour of the old orthography than of the new ; since according to the former many words are written contrary to the etymology of them ; as for example, *donner, sonner, couronne, personne, &c.* where a double *n* is used ; whereas, according to the etymology, there should be only one *n*, as they are derived from *donare, sonare, corona, persona, &c.* as also *eslever, eslire, sousmettre, &c.* *adversion, obmettre, &c.* which are derived from Latin words, without the *s*, the *d*, and the *b* ; as, *elevo, eligo, averfor, omitto, &c.* with many others of the same kind. For, tho' writing is designed to give an immediate representation of the thought, this can scarce be done without making it agreeable to the speech, of which, according to the translator of *Lucan*, it is an exact image.

*C'est de là que nous vint cet art ingénieux ;
De peindre la parole, & de parler aux yeux.*

*Hence this amazing art derives its rise ;
Of painting speech, and speaking to the eyes.*

Orthography is not required to give an exact representation of etymologies, which the nature of the thing will not allow. The knowledge of etymologies doubtless is curious and useful to learned men, who have opportunities of searching into and applying them to advantage. But orthography, which is of the most general service, ought not for this reason to be perplexed with them. The *Italian* and *Spanish* Languages, which as well as the *French* are derived from the *Latin*, utterly disregard

disregard them. In a word, custom alone is the rule for the writing, no less than for the speaking of a Language. And since the old orthography, which in many words does not agree with the etymology, has with all its inconveniencies been admitted solely in compliance to custom; there is still less reason for objecting to the new, the alteration of the etymology in some words, which it restores to others; especially as by this means it is become more convenient, and is at least equally supported by Custom.

3dly, Tho' an arbitrary relation may be established between sounds, and all sorts of letters, it is however of consequence to prefer that, which is the most simple and convenient, as far as Custom will allow. This is the most natural method, and moreover it is for the honour of our nation, to make the study of the Language as easy as possible, instead of retaining those difficulties, which only serve to excite wonder at the *French* extravagance. If other Languages have the same kind of defects, the number of them is less; and if they were entirely free from them, they would still be more perfect. The *Italian*, by reforming its orthography, is almost arrived at perfection in this point. It would be of more importance to observe the same conduct with regard to our Language, as it is more studied in *Europe*, and more useful in all kinds of literature.

4thly, The new orthography indeed does not remove all difficulties, for which purpose new characters are necessary: which may extend to prove that it is necessary to remove all these difficulties, by the introduction of quite new characters. However, it is clear that in waiting for the farther authority of custom, advantage may be taken of what it has already authorized in favour

of the new orthography, wherein the difficulties are less than in the old.

5thly, Such imperceptible alterations, as those of the new orthography, will not occasion mistakes in our Language. Our best authors have begun to use it, particularly *Monsieur d'Ablancourt*, whose works are more universally known than those of any other author whatever. Some dictionaries, by inserting both the orthographies, still farther prevent mistakes in the relation they have to each other. Moreover, our Language has constantly been suffering some alteration; it is a fatality attending our nation, which we shall hardly escape for the future. Let us then for once turn this national inconstancy into a real advantage, by endeavouring, as far as Custom will allow, to make our orthography more convenient, connected and uniform; in a word, more proper for distinguishing and separating each particular sound from all others.

6thly, It is true, that some small relation between particular words, and those they are derived from, is lost by following the new orthography: but the inconvenience arising from this, is inconsiderable. Even the old orthography is subject to it, as appears by the word *priser*, which according to this Rule ought to be written *prixe*, since it is derived from the word *prix*. Which side so ever one takes, will always be attended with some inconveniencies. The best is that which has the least; and the objections to the old orthography, with respect to etymology, may on this occasion be properly applied to the new.

7thly, The seventh argument in behalf of the old orthography, is perhaps the best founded of any; and it may be proper to have so much regard to it, as to retain the old orthography in all words that would otherwise be confounded with others

thers of the same sound, and of a different signification. For this reason, notwithstanding that the double letters, which are not pronounced, are suppressed in the new orthography, it is yet proper still to write *ville*, a town, with a double *l*; altho' this word has the same sound as, *vile*, *vile*; as also to write *poids*, a weight; *poix*, pitch; and *pois*, pease; tho' these three words have the same sound: for their signification being different, ought doubtless to be distinguished to the eye at least, since the ear cannot distinguish it by the pronunciation.

How plausible soever this reasoning may appear, it does not convince some who seem absolutely determined entirely to reform our orthography. Their principle which they firmly adhere to is, that as writing is only the image of Speech, the orthography ought to be equivocal when the pronunciation is so. This very principle is disputed with them by their adversaries; and as the matter is not capable of demonstration, we are not inclined to interfere with people who are resolved to dispute, and have no decisive Rule to determine by. The reasons of both parties seem pretty equal, and between them, we may reasonably desire the liberty of chusing what appears most convenient, to which we shall strictly adhere.

C H A P. X.

Of words as they are pronounced; and of the ambiguities this subject is liable to.

PRONUNCIATION is the manner of articulating by the voice, the words of a Language, which are represented to the eye by writing, and orthography. Pronunciation and orthography therefore seem to be the image of each other;

other ; but as a Language is first pronounced, and then written only to express what is pronounced, it may with more reason be said, that pronunciation is the rule and model of orthography. For which reason I have known some doubts raised, whether pronunciation in the natural order of Grammar should not take place of orthography ; this would be beyond all doubt, were a Language first taught to be spoken, and its sounds explained before the characters are made, whereby they are represented to the eye. But a written Grammar can speak only to the eye ; and there being no other method of expressing what it proposes concerning pronunciation, but by letters, it is necessary to begin with orthography by which they are regulated.

Nevertheless, to avoid confusion, it may be proper to explain a double signification of certain Terms common to orthography and pronunciation, as Letters, Vowels, Diphthongs, &c. whence considerable ambiguities arise.

Sometimes the word Letter signifies a figure or character drawn on paper ; as when it is said that the letter *m* differs from the letter *n*, the first having three strokes, and the other but two. Sometimes it signifies a sound formed by the human voice ; as, when it is said that in the letter *p*, we press the lips more strongly than in the letter *b*. In one or other of these senses we may say that the letter *i* is and is not different from the letter *y* ; for it differs in the figure, and not in the pronunciation.

By taking the word Letters in these two senses, it will follow, that the pronunciation has more letters than the orthography, and that two or three letters often make but one ; by which we only mean, that in the *French* there are more simple sounds, than characters or figures, employed to express

press those sounds in writing ; since two or three characters joined together, often express but one simple sound.

Certain names of vowels have long ago been confounded, and perhaps are so still ; as when it is said, that in the *French* alphabet *i*, and *u*, are both vowels and consonants ; because these two figures or characters of vowels were used fifty years ago, and are so now in the erroneous way of writing of some ignorant people, to express two Consonants called *i* and *u*, the names of which are preserved even to this time ; tho' in reality they are two Consonants, as different from these two Vowels, as any other Consonant whatsoever. So that strictly they agree in nothing but in name, the character for them being made very different by all who print or write with exactness.

Almost the same may be said of the word Diphthong, which in general signifies the union of two or three Vowels, which should be pronounced in as short a time as an ordinary syllable ; but even in this, the meaning of the word Diphthong is still very equivocal. For 1st, either these Vowels are designed to express different sounds ; as in the word *pié*, where the *i* and *é* are pronounced separately, tho' in almost as short a time as a common syllable. Or 2dly, they are designed to express only one sound whether it be that of one of these Vowels, as in *j'ai eu*, *I have had* ; where only the sound of the *u* is heard, as if it were written *j'ai u*, or a sound different from them both ; as in the word *feu*, where neither the sound of the *e* nor of the *u* is pronounced, but a third sound different from both the others. The first sort of Diphthongs is called proper, when the two Vowels, which appear to the eye, are both sensible to the ear also ; and the other is called improper, because the two

Vowels

Vowels are distinguished by the eye only, and not pronounced.

It will farther appear, that what regards the pronunciation, is the most difficult part of Grammar; a book representing only to the eye, what is to be determined by the ear, which causes the same sort of perplexity, as an endeavour to instruct a blind man in the distinction of colours. Thus nothing is more common than for Grammars to be more defective, with regard to the pronunciation, than any other part. The author often having no term which will convey to the reader an idea of the sound he designs to express, and for want of proper, employing false or defective expressions. The Grammarians generally say, that our vowels *a, e, i, &c.* are pronounced in the same manner as the *Latin*, not considering that the *Latin* has not at this time a fixed and determinate pronunciation, but that every particular nation pronounces the characters of that language in the same manner as those of its own taken from the *Latin*; for example, *cactus* is by the *French* pronounced *sekus* and by the *Italians* *thèckous*: so that the pronunciation of the characters *c* and *u*, is entirely different in these Languages: even that of the letter *e* is somewhat so, which the *French* pronounce closed, where the *Italians* pronounce it very open.

This observation is a farther proof of what we have already insinuated on several occasions, that the relation of sounds to characters, and of these to the things they express, is purely arbitrary, and only concern the nations who have agreed on those particular relations, while others with equal liberty form relations quite contrary.

On this occasion it would be curious to see how some admirers of *Plato* can maintain an opinion of his, which they mention with high praises. It is indeed singular enough to be taken notice of here.

here. He affirms, say they, that in Languages there is a natural relation between words and the things they are designed to express, in the same manner as the signs, which dumb people make, are found to have a natural relation to what they would express. So that in the opinion of *Plato*, every word causes a motion in the mouth which has a particular relation to the action expressed by that word.

Far from being able to prove, we can scarce conjecture, that it really was thus in the primitive or original Language, without supposing the mouth to have had an aptitude of varying its motions, which has not descended to us. The sounds we now use to express the most horrible subjects, serve us equally to express the most agreeable; witness our two words *ramage*, the warbling of birds; and *rage*, *rage*; which have almost the same sound and express two very opposite ideas. Certainly the relation of written characters to sounds, or the things expressed by them, is at least equally arbitrary.

However this may be, there are three things, which cannot be too carefully distinguished in a treatise of pronunciation. 1st, The idea of each sound. 2dly, The idea of each letter or character. 3dly, The merely arbitrary relation established by every nation between certain sounds and certain characters. Were these distinctions carefully observed, Grammarians would not use those equivocal terms, which are now so familiar with them, such as the natural sound of the letter *a*, the natural sound of the letter *e*, &c. whereas neither these letters, nor any other whatever, have any peculiar sound naturally annexed to them, rather than any other.

In order then to give a just and exact idea of the pronunciation of a Language, it is necessary first to distinguish as exactly as is possible, all the different

different sounds used in its pronunciation, without any regard to the letters or characters, which may be employed to express those sounds. For if a Language, as is the Case with the *French*, expresses different sounds by the same characters, and the same sounds by different characters, you will be exposed to infinite perplexity, unless you begin by gaining an idea of the several various sounds independent of all the characters by which those sounds are expressed on different occasions.

In the *French*, this is of the greater importance, as the most celebrated writers are not agreed what characters should express some particular sounds. To prevent the confusion to which this subject is liable. I have composed the following table of thirty three simple sounds in our Language, and for the better distinguishing of them, shall first mark them by single characters: but as ten of these are not used in our orthography, because the sounds answering to them are commonly expressed by two letters, for each sound I shall place these two letters on one side of the single character. However, there cannot be too great caution used against the erroneous supposition, that where there are two characters, there are always two sounds. After having inserted in the first column, the characters that express our thirty three simple sounds; in the second, I shall place such *French* words, as contain each of these sounds; the *Italick* letters in these words, will shew the particular simple sounds, whereof we would give a distinct idea; and it is this sound expressed by a single character, which we shall call the proper sound of each of our letters, which otherwise have no proper sound. I shall farther add four other columns, containing certain words of the four most known *European* Languages, in each of which is inserted one of our thirty three simple sounds, which will

will assist foreigners in attaining the knowledge of them. The conformity of sounds will not perhaps be always quite so true, as the exactest nicety of pronunciation in each Language may require. This method may however be sufficient for our purpose, if it contain no material error in pronunciation. This mark † in any of the columns is to signify, that there is no sound in that Language, answering to the sound which should there be expressed.

**A TABLE of CHARACTERS, which exprefs the thirty-three
founds of the French Language, and of words containing thefe founds.**

Simple Char.	French Words	H. Dut. Words	Engliſh Words	Italian Words	Spaniſh Words
a	frapa	fragen	water	amare	amar
e mute	mufe	meine	love	+	+
é cloſed	café	ehr	equity	ardore	emanar
è open	mèr	pièr	ale	verbo	verdad
i	fini	irren	iniquity	finire	ir
o	or	bogen	fo	more	obrar
u	tuer	führen	brute	u in Lombardy	+
du -eu	feu	mögen	feud	+	+
x -ou	fou	mutter	+	puro	ulcerar
æ -an	glan	begangen	+	andare	+
z -en	bien	eng	+	tentare	+
u -in	ingrat	ing	+	ingrato	+
o -on	fon	ong	+	riſpondere	+
u -un	quelqu'un	ung	+	+	+

Simple Char.	French Words	H. Dut. Words	English Words	Italian Words	Spanish Words
b	bas	bad	bad	bene	barbaro
p	pas	paar	peace	pane	pan
v	vin	wein	virtue	vero	vago
f	fin	feind	falle	fede	fuego
d	don	dägen	duty	dare	dar
t	ton	tinten	temple	tuone	timido
g	garand	gabe	give	godere	gozar
k	kalendarier	kalendar	keep	cammino	canal
z	zèle	rose	zeal	caso	+
f	selle	sehen	singular	sano	salud
j	jamais	+	+	+	+
ch	chat	schoul	shall	scemare	+
m	mois	morgen	mind	meno	mamar
n	noix	nennen	name	no	nonas
l	lave	loben	labour	lavare	leer
r	rave	reinigen	remember	ridere	retentar
ñ	bailier	+	pavillion	meglio	llamar
-l liquid	cicogne	+	minion	guadagnare	doña
-gn liquid		+			

CHAP. XI.

Observations to explain the foregoing table.

THE most important of our sounds, and which requires a particular attention, being the mute *e* ; I shall make a separate article of it, after having treated of the others.

The *Germans* will observe in the column for their Language, that the sound of our *è* open is expressed by their *a* with a little *e* or two points put over it : also our character *œ* or *eu* is to be pronounced as their *o* with a little *e* or two points over it ; our *u*, as in *Saxony* they pronounce *u* in the word *fubren* ; and our character *ø* or *ou* as they commonly pronounce their *u*, particularly in *mutter*, i. e. *mother*. Our *Z* is to be pronounced, as they and the *Italians* ordinarily pronounce *s* between two Vowels. They should pronounce our * nasal Vowels in the same manner as *n* preceded by a Vowel, and followed by *g*, is pronounced with them ; and lastly our *v* Consonant, as they pronounce the Letter *W* in *Wein*, only pressing gently the under lip with the upper teeth.

The *Italians* and *Spaniards*, to pronounce our *k*, properly must give it the sound of *c* before *a* in their own Language.

In the example of the *English* word *ale*, which we express by *bière*, notice must be taken, that it is the *a* and not the *e*, in that word, which in that Language answers to the sound of our *è* open.

The *è* open in *French* is more or less so on different occasions, which I shall explain when I come to treat particularly of the several kinds of that

* Called so, as is afterwards explained, from being pronounced through the nose.

Letter :

Letter : but not to stop here at this nicety, I have taken indifferently from foreign Languages, examples of the *é* more or less open, which no otherwise differs from the *e* closed, only as it requires the mouth to be opened much wider in pronouncing it.

The proper sound of our *u* Vowel, is to be found in some words among the *Germans*, at least in *Saxony*, as I have been assured, and have therefore marked it accordingly: this is also the common *u* among the *Italians* of *Lombardy*, from whom or from the *French* the *Spaniards* must receive the idea of this sound, the mechanical formation of which, if that be sufficient to explain it to them, is by extending the lips very far out, almost closing them, and then rounding them a very little.

The proper sound of our *ø* or *eu* is not found in the other four Languages, except in the *High-Dutch*. The manner of forming it mechanically is as in pronouncing an *o*, except that here you must bring forward the tongue to the end of the lips, as is done to form an *e*.

It seems unaccountable, that amongst all our neighbours, none but the *Italians* of *Lombardy* are without the sound of our *æ* or *ou*; all the rest have the use of it, though they express it by the character *u*, which gives reason to imagine it was the same amongst the *Romans*.

The proper sound of our nasal Vowels, *α*, *ε*, *η*, *ω*, *υ*, or *an*, *en*, *in*, *on*, *un*, is not in use except in the *Italian*, where perhaps it is not exactly the same, and in some *High-Dutch* words. It is easy to give an idea of them all, by saying that the same disposition of the mouth, of the lips, and of the tongue, expresses them and the common Vowels *a*, *e*, *i*, *o*, *u*, with this only difference, that the nasals are pronounced thro' the nose, by letting part of the breath pass through it, in-

stead of the mouth, but without pressing the tongue against the upper teeth, as in pronouncing the *n* Consonant.

Every Vowel in *French* indeed has its nasal, which answers to it; but those which answer to the mute *e*, to the *ø* or *ou*, and to the *ø* or *eu* confound their nasal with that of other Vowels, to which they have a relation. For example *oun* is confounded with *on*, *eun* with *un* and *an* with *en* formed from the mute *e* nasal.

This gives occasion to a curious remark; namely, that the writing of the sounds by *en*, which are pronounced like *an*; as, *entendre*, which is pronounced *antandre*; does not proceed from mere caprice or chance in our Language. For the pronunciation of the mute *e* nasal, is so near to the *a* nasal, that their difference being imperceptible to the generality of people, they have been insensibly taken for each other; as many confound the sound of *eun* in the word *jeun*, with that of *un* in *quelqu'un*, and the sound of *oun* with that of *on*. But how imperceptible soever this difference be, it does not cease to be a real difference, and may have no small tendency to discover the genius of our Language, and the regulation of its various sounds.

With respect to the Consonants, it will be sufficient to follow the sensible and useful observation of the abbot *de Dangeau*, that of our twelve Consonants; *b*, *p*; *v*, *f*; *d*, *t*; *g*, *k*; *z*, *s*; *j*, *χ* or *cb*; which are here placed in couples to be compared, the sound of the first differs from that of the second only, as it is pronounced more faintly and with a less pressure of the tongue or lips: thus *b* is *p* pronounced faintly, and *p* is *b* pronounced strongly. The same may be said of the rest, for which reason we shall call *b*, *v*, *d*, *g*, *z*, *j*, faint letters, and *p*, *f*, *t*, *k*, *s*, *χ* or *cb*, strong letters.

Besides

Besides the other advantages, which may be drawn from this excellent remark ; I shall make use of it here to convey an idea of the sound of our *z*, and of our *j*, to our foreign neighbours ; in whose Languages they are wanting, or not easy to be distinguished. The pronouncing very faintly the sound of *s* and of χ or *ch*, will give them that of our *z* and of our *j*: the *Italians* indeed have the sound of our *j*, which in writing they express by *g* followed by *e* or *i*, * but then they prefix to it a faint sound of the *d*, which must be suppressed in pronouncing our *j*. The *Spaniards* also have our sound χ or *ch* as in *mucho*, but they prefix to it somewhat of the sound of our *t*, as if we were to write *mutcho*. By suppressing this faint sound of the *t*, they will have the sound of our χ or *ch*, and by pronouncing it faintly, they will have the sound of our *j*.

I have no other way of conveying to the *English* and *Germans* an idea of the sound of our λ or *l* liquid, and *n* or *gn*, than by an account of the mechanical formation of them: the latter is formed by disposing the tongue, as to form a *g*, and then pronouncing an *n* through the nose: the other by bending the tongue on the lower teeth, and then dilating it as to form an *i*.

C H A P. XII.

A particular and useful observation on the nature of the mute e.

OUR Grammarians are very much at a loss to give a true idea of the sound of our *e* mute to foreigners, from their imagining it to be used only in our Language. I am of a very dif-

* As in *giro*, which they pronounce *dgiro*.

ferent opinion, and persuaded, that this sound, which now is not perceived in any Language so distinctly and frequently as in ours, is nevertheless to be found in all Languages, and is even essential to them. I say, so distinctly ; for the *Germans* use it as we have remarked in the word *meine*, and the *English* in the word *water*.

It may farther explain my opinion to observe, that of all the Vowels the mute *e* is the most natural, simple, and easy to pronounce. For a proof of which ; all the world agrees, that the *a* is a Vowel common to all Languages, and of all that are used the most easy to pronounce. There is indeed nothing more required for this, than to draw the breath from the lungs, which is essential to every sound of the human voice, and then only to open the mouth without making any other particular motion. Now the mute *e* is still more easy ; for only by doing what is necessary to pronounce the *a*, and opening the mouth but half as wide, the sound of the mute *e* is formed : as every one who reads this may prove by experience.

Moreover, the pronunciation of this Vowel is so natural, that it is pronounced even when it is the least thought on. Wherever two Consonants together are pronounced in one Syllable, an *e* mute is pronounced after the first of these two Consonants, with great swiftness indeed, but with no less reality ; so that perfectly to distinguish our *e* mute, there is no more required than leisurely to pronounce a word, in which are two Consonants together. This is experienced by all nations in pronouncing leisurely the word *mna*, the sound of which remains the same, whether it be pronounced quick or slow. If therefore, in pronouncing *mna*, a person of any nation whatever dwells a little on the *m* ; he will distinctly pronounce the French word *mena*, *il mena*, *he led*.

Neither

Neither can any Consonant be pronounced at the end of a word, without pronouncing an *e* mute after it; which is the cause of our being reproached by foreigners, with making no distinction in the sound between *apel* and *apèle*: the real foundation of this is, that neither they, nor we can pronounce *apel*, without an *e* mute at the end of it; and the difference that the *French* make in the pronunciation of these two words, proceeds no otherwise from the sound, than as they more strongly distinguish the sound of the mute *e* in *apèle* than in *apel*.

Indeed, to avoid pronouncing distinctly the mute *e* after a Consonant, which is not followed by another Vowel, it is necessary in a manner to hold one's breath; otherwise it will happen that without designing to pronounce any particular Vowel, one shall naturally pronounce the mute *e*. You need only make a tryal of this with a little attention, to discover if after the words *David*, *Alep*, *Phaleg*, you do not pronounce the mute *e*, at least faintly; as *Davide*, *Alépe*, *Pbalégue*.

But without so nice an attention, we may discover how the *Italians* in their publick speeches pronounce the final Consonants, of the *Latin* words especially. It will manifestly appear, that they pronounce *fas*, *ipsemet*, *fistulam*, as we should on seeing them written *fasse*, *ipsemette*, *fistulame*; and that we should pronounce these syllables short, as in reality we pronounce them in the words *fasse*, *mette*, *lame*, &c. The same thing happens in the *Italian* Language, when the final Vowel of a word is suppressed and instead of *amare* they pronounce *amar*, dwelling a little on the last syllable *mar*. For then they very distinctly pronounce our *French* word *mare* with the mute *e* at the end, without perceiving it. Thus it may be said the mute *e* is a Vowel; which, without designing or thinking of

of it, all men pronounce after a Consonant which is not followed by any other Vowel.

If it be asked, wherefore this universal pronunciation of the mute *e* is so little perceived; I answer, that the reason of it is included in the title of *e* mute used to distinguish it. This Vowel being the smallest, faintest, and most imperceptible of all the sounds of the human voice, insomuch that where Custom has not distinguished it to the eye, the ear does not perceive it. In reality, this pronunciation is so inconsiderable, and, if I may be allowed the expression, so subtil, that at the end of our verses, it is not reckoned to make a distinct syllable, unless a supernumerary one of no consideration; so that in our regular poetry the feminine verses (or such as in the last syllable have an *e* mute for the Vowel) are always longer by one syllable than the others; and yet to the ear both seem to have the same number of syllables.

Thus in the general Analogy of our Language, there is an agreement between the last syllable of a word ending with a Consonant, and the penultima or last but one of a word, whereof the last syllable has an *e* mute for the Vowel. For example, our long syllables, being the last of words ending with a Consonant, are very plainly perceived; but if to this Consonant you add an *e* mute, which makes a new syllable, the last being then almost imperceptible, the length of the pronunciation remains on the penultima or last syllable but one, which before was the last: thus in *François* the last syllable is long, and in *Françoise* the penultima. Many other observations might here be added in confirmation of what I have advanced to explain the nature of our *e* mute, which hitherto seems to have been very little enquired into or understood.

PART II.

Containing what relates to the practice of the *French* pronunciation and orthography.

SECTION I.

CHAP. I.

Pronunciation is the manner of expressing by speech, the several sounds of a Language.

EVERY Language has two sorts of sounds, whereof the Vowels make one, and the Consonants the other.

The Vowels are called so, because they alone express or form the several sounds of the human voice; and the others are called Consonants, because they form no sound, except jointly with some one of the Vowels.

The better to distinguish them from each other, we may observe an essential difference between them, of which I have never seen any notice taken. This is, that the sound of the Vowels is permanent, and that of the Consonants transient. In pronouncing a Vowel, we may continue the sound
without

without making any new motion of the mouth, by continuing only to force out the breath; whereas we cannot thus continue the sound of a Consonant, but are obliged to form it anew at the instant we would have it heard.

The *ch* or *ch*, and the *s*, are two exceptions to this observation. They may be continued with the sound of the *e* mute, and not with that of any other Vowel. The reason of which is, that every Consonant, being formed by a pressure of the several parts of the mouth against each other, and the pressure which forms the *ch* and the *s* not being complete, a small portion of air escapes and makes a small sound: now the *e* mute is the final-
 left of all sounds; and the pressure prevents the sound of other Vowels, all which require a wider opening of the mouth.

If to this be added the ingenious observations, which the abbot *de Dangeau* has made on this subject, it will appear that with regard to the sound we have more Vowels than are written; and that the sounds *an*, *en*, *in*, *on*, *un*, which in the table are represented by the characters *a*, *e*, *u*, *o*, *v*, are manifestly mere Vowels.

It will be proper, in the course of this treatise, frequently to consult the table of sounds; especially with relation to the ten simple characters not used in our orthography, and which I shall sometimes be obliged to use for the avoiding of equivocal expressions.

The following are the twenty five characters or letters used in our orthography, with the name of each prefixed.

a, *a*; *be*, *b*; *cé*, *c*; *dé*, *d*; *e*, *e*; *efe*, *f*; *ge*, *g*; *ache*, *h*; *i* Vowel, *i*; *ka*, *k*; *éle*, *l*; *éme*, *m*; *éne*, *n*; *o*, *o*; *pé*, *p*; *ku*, *q*; *ére*, *r*; *éffe*, *s*; *té*, *t*; *u* Vowel, *u*; *ixe*, *x*; *i* Greek, *y*; *sède*, *z*; *j* Consonant, *j*; *v* Consonant, *v*.

The

The Vowels are *a, e, i, o, u, y*.

The Consonants are *b, c, d, f, g, h, k, l, m, n, p, q, r, s, t, x, z, j, v*.

It would conduce to the learning, to read with a greater readiness and exactness, if the *French* Consonants had names different from those which they usually have, and more agreeable to the sounds, which they express in their connection with the Vowels.

Thus instead of *ése, éme, ixé, &c.* it would be better to call them *fe, me, xe*, with an *e* mute; for the sound of the mute *e* by it self, being as it were imperceptible, these Consonants, when joined to Vowels, would alter nothing of their names in the practice of reading. For example, *fa, mu, xo*, would add to the name of the letters *f, m, x*, only the Vowel added to them; whereas in keeping the names *ése, éme, ixé*, it is necessary in reading to suppress the letter *e* or *i* at the beginning of the name; for *fa* is not pronounced *éfa*, nor *xo, ixo*. It seems therefore of great use to be accustomed at first to name all the Consonants with such simple pure sounds as may characterize them, ending only in *e* mute; as, *be, ce, de, fe, ge, he, je, le, me, ne, pe, ke, re, se, te, ve, xe, ze*.

These twenty five characters taken separately, and in their different combinations, express the thirty three sounds, contained in the foregoing table; of which I shall now give a more particular explanation. It must be observed, that what I call the proper sound of a Letter is that which is applied to it in the table, as being the sound most generally represented by that letter.

C H A P. II.

Of the sounds signified by the six simple characters of the Vowels a, e, i, o, u, y, when in the same syllable they neither have any other Vowel with them, nor are followed by n, or m, which makes them nasal Vowels.

A

A, Always keeps the proper sound: but tho' it receives no alteration of sound, it often changes with regard to the quantity, that is to say, with regard to the time used in pronouncing it. This quantity is what determines syllables to be long or short; of which I shall say more, after having gone through the sounds affixed to all the Letters of our alphabet.

It is to be observed, that *a* followed by *y* is not a single Vowel in one syllable; because *y* having the power of two *i* Vowels, the first of them is joined with *a* to make the diphthong *ai*; thus *pays* is pronounced as if it were written *pai-is*. Sometimes on this occasion *i* is used with two points over it; but the other practice is better, as I shall shew when I come to treat more particularly of the use of the two points over a Vowel.

E

This Letter in *French* expresses at least three different sounds besides the nasal, of which we take no notice here: these are, the mute *e*, the closed *è*, and the open *é*. It was for a long time found very difficult to express these different sounds of the *e* in writing, the figure of them being the same. But for several years past many writers have followed a practice, which easily distinguishes
have

them. They leave the mute *e* without any accent; over the closed *e* they place an acute accent, as *é* and a grave accent over the open *e*, as *è*: we shall therefore call the two last kinds of this letter accented or sounding, from the more distinct sound, determined by the accent. Several other writers, it must be owned, still follow a contrary practice; this however seems to prevail, and to be every day gaining ground: we shall therefore make it our rule, and the rather as it is also more convenient.

The mute *e*

Besides what has been already said of the nature of this kind of *e*, it is to be observed farther, that it is never pronounced at the end of words immediately followed by a Vowel, which is then pronounced in its stead; thus, *dire une étonnante aventure*, to relate a surprising adventure, is pronounced as if it were written *diru nétonan tavanture*.

Neither is the mute *e* pronounced in the future and uncertain Tenses of Verbs in *ier*. *Il étudiera*, *je plierois*, are pronounced *il étudira*, *je plirois*. In such words it is not uncommon to omit even the writing of this *e*.

The mute *e* is suppressed both in the pronunciation and writing at the end of monosyllables, and an apostrophe substituted in its room in this manner: *l'enfant*, *on n'entend*, and not *le enfant* and *on ne entend*; *je croi qu'enfin*, I believe that at length, and not *que enfin*. An apostrophe is also generally put after the word *jusque*, as *jusq'au jour*, even to the day.

Except in these, and some other cases afterwards taken notice of, the mute *e* ought not to be suppressed on paper; nor should we write, *entreprendre une affaire*, to undertake an affair; *rendr' un bon office*, to do a good office; *contr' un mur*, against a wall;

wall; *entr' amis*, among friends; for *entre amis*, &c. since writers of the best character have not follow'd this practice.

The mute *e* is not pronounced, when being preceded by *e* or *g*, it is followed by *a* or *o* in the same word; for it then only serves to give to *c* the sound of *s*, and to *g* the sound of *j* Consonant: as, *il commença*, he began; *nous mangeons*, we eat; are to be pronounced *il commensa*, *nous mangons*. Neither is it more pronounced in the word *Jean*, *John*; nor in *asseoir*, to sit; or its compounds: we pronounce *Jan*, and *assoir*.

The mute *e*, preceded immediately by a Vowel, is not pronounced; but serves then only to shew, that the Vowel, by which it is preceded, is pronounced long: as in *vie*, life; *journée*, day; *ils rient*, they laugh; which are pronounced, *vi*, *journé*, *ri*; the last syllable being somewhat lengthened.

It is to be remarked, that the mute *e* of the last syllable of the third Person Plural of Verbs, is to be accounted final; because the letters *nt*, which follow it, only serve to signify that it is the Plural; thus, *ils rient*, they laugh; *ils rient*, they cry; are pronounced *ils ri*, *ils cri*, with these syllables long.

The Verbs in *er*, whose *penultima*, or last syllable but one, is an *e* mute, change it into an acute-accented *é*, in those Tenses where the acute-accented *e* of the Infinitive becomes mute: as *mener*, *jeter*, *lever*, *apêler*, *mener*, to carry; *je mène*, I carry; *je mènerai*, I shall carry; *apêler*, to call; *j'apèle*, I call; *j'apélerois*, I called; *j'apèlerai*, I shall call, &c.

The closed *é*.

All who write with exactness, never omit placing an acute Accent over the closed *é*, tho' there is no general rule to distinguish it from the other kinds of this letter. It is of consequence, therefore, to know what rules there are, that we may avoid one of

of the most considerable errors in Pronunciation; which, nevertheless, the greatest part of the *French* nation is very apt to fall into, especially the inhabitants of the provinces bordering on the *Rhône* and the *Garone*.

1st, The letter *e* is always closed, when being the last Vowel of a word, it is marked with an acute accent; as, *café*, *coffee*; *bonté*, *goodness*; *estimé*, *esteemed*.

2dly, In the Plural of words, which have an *é* closed for the last Vowel of the Singular; as, *bontés*, *estimés*; and also in the second Person Plural of Verbs; *vous aimés*, *you love*; *vous chantés*, *you sing*; and in the two words *assez*, *enough*, and *nez*, *the nose*. Observe that *ez* expresses the same sound, as *és*; and that in these Cases, neither the *z* nor the *s* is pronounced, but they only serve to lengthen the sound of the closed *é* which precedes them.

Observe that this *é* closed is principally met with,

1st, At the end of the Participles of Verbs in *er*; as, *aimé*, *loved*; *donné*, *given*; *aimés*, *donnés*, or *donnez*.

2dly, In Nouns in *té* and *tié*, derived from the *Latin*; as, *charité*, *charity*; *amitié*, *friendship*; *amitiés* or *amitez*. And farther, that the closed *e* being at the end of the second persons Plural of Verbs, it is a vicious pronunciation to open this *e* in the Future Tense, and to pronounce *vous direz*, *vous irez* instead of *vous dirés*, *vous irés*. Many citizens of *Paris* indeed pronounce this *e* open, and this pronunciation has been thought to be right by some Grammarians of the provinces remote from *Paris*, and by some foreigners; but it is universally condemned by all, whose observations are founded on the practice of the best speakers at court, and among persons of learning.

E is always closed, when in the middle of a word it is followed by another Vowel, with which it does not make one syllable; as in *géant*, *géometre*, *néophite*, *réunir*, &c. I shall elsewhere give some instances, wherein *e* makes but one syllable with the following Vowel.

E is closed in the Infinitive Mood, and in Nouns ending in *er*, where the *r* is not pronounced; as, *louer*, *estimer*, *colier*, *danger*, which are pronounced, *loué*, *estimé*, *colié*, *dangé*.

The *e* is closed in the monosyllable *ét*, yet the *Gascons* pronounce it open; the *t* is never pronounced in this word.

The *è* is open, and the *r* pronounced in the last syllables of these words, *altier*, *lofty*; *enfer*, *hell*; *biver*, *winter*; *leger*, *light*, and *cancer*.

2dly, In monosyllables in *er*; as, *cher*, *dear*; *fier*, *fierce*.

3dly, In the *Latin* or other foreign proper names, *Jupiter*, *Luther*, all these we pronounce *enfer*, *chèr*, *Jupitèr*, &c.

The practice is divided with regard to these three words, *singulier*, *particulier*, *entier*: but it seems to me, that *singulier*, and *particulier*, are rather pronounced with an *é* closed, and *entier* with an *è* open.

There are also other Cases, where the *é* seems closed, but in reality is pronounced a little open, tho' by accident, occasioned by the Consonant immediately following the accented *é* in the same word, and with which it is pronounced: whence it also happens, that this accented *e* a little open is marked with an acute-accent, as is the closed *e*; tho' it is more or less open in proportion, as the Consonant, which follows it, causes the mouth to open more or less. This I shall explain more at large in treating expressly on this subject, at the end of this volume. But here, to confine ourselves

selves within the limits of practice only, we shall keep to the following Rules.

The open *è*.

We may immediately distinguish two kinds of the open *è* in *French*; that is to say, of an accented *e*, the pronunciation of which is not entirely closed; thus the distinction of them is, that they are either a little open or very open.

1st, It is always a little open, when it is the only Vowel of the penultima or last syllable but one of a word, whose last syllable contains an *e* mute, as in *disère*, where the syllable *fé* is not pronounced with an *e* closed, as in *café*, but a little open: thus also is it pronounced in *mystère litière, grése, mène, tristesse*, and in a vast number of others; this rule is therefore of great importance.

And the more so, as it is frequently contradicted, in some of the most considerable provinces of *France*, such as *Normandy* and *Guienne*, and as several Grammarians, and even father *Cbisset*, have entirely mistaken it, assigning an *é* closed to these penultimas, as well as to the last syllables where it is evidently closed.

2dly, *E* is a little open before *x*, which is equivalent to a double Consonant, and before two Consonants; as, *examen, exciter, étrange, infestant &c.* From this rule must be excepted,

1st, The five or six following words, *decret, regret, fesser, secret, vessie*, where the *e* is mute.

2dly, *E* before two Consonants, of which the first is an *n* or an *m*, which expresses either a nasal sound or the Plural of Verbs; as, *entrer, to enter; rempli, filled; disent, they say.*

3dly, The *e* of the particle *re* followed by a double *ss*; as, *ressentir, to feel.*

4thly, The *e* in the penultima of Verbs in *eler*

and *eter*; as, *apaler*, to call; *acheter*, to buy; where the *e* is mute; but it again becomes a little open in the Tenses of these Verbs, where the penultima before-mentioned becomes the antepenultima; as, *apèleront*, *achèterois*, &c.

3dly, *E* is a little more open, when at the end of words, it is followed by a Consonant, which is pronounced; as, *bec*, a bill; *nef*, a ship; *motet*, a hymn; but it is not so in *lent*, slow; *ils aiment*, they love; *veritez*, truths; *tu chantes*, thou singest; because in these words the final Consonants which follow the *e* are not pronounced.

4thly, The *e* is a very little open in syllables derived from the *Latin*, when it is followed by a Consonant; as, *gémér*, to groan; *téméraire*, rash; *prétendre*, &c. except in the penultima of *lever*, to raise; *venir*, to come, *tenir*, to hold; and of their compounds, where it is mute.

5thly, It is also a little open in *de*, when that is the first syllable of a word, and followed by a Consonant; as, *dépis*, vexation; *défaire*, to destroy; except in *desire*, desire; *devoir*, duty; *denier*, a sort of money; *devin*, a diviner; *deviner*, to divine; *demy*, half.

To conclude, it is also a little open in *re*, 1st, When it is the first syllable of a word and followed by a Consonant; as, *répéter*, to repeat; *réformer*, to reform; except in *recevoir*, to receive; and *reprendre*, to take back.

2dly, In those words where this syllable *re* expresses a reiteration; as, *redire*, to repeat; and some others of the same kind.

The Cases, wherein the *e* is very open, are as follow.

1st, In all syllables where it is followed by an *r* or an *e* final which is pronounced, or with either of them immediately followed by another Consonant in the same word. By the first part of this

this rule it is very open in *sel*, salt; *cartel*, mer, the sea; *hiver*, winter; and by the second part in *ouvert*, open; *ternir*, to obscure; *fermer*, to shut; *Anselme*, the name of a man.

2dly, It is very open in the long final syllables of the Plural, the *e* of which was open in the Singular; as in *projets*, *profès*, and in Nouns in *cès*, and in *rès*; as, *abcès*, *progrès*, in the Adverb *très* and the Prepositions *dès* and *près*; *dès ce matin*, from this morning; *dès qu'il parut*, as soon as he appeared; *près de moi*, near to me.

As to Articles and Pronouns ending in *es*; as, *més*, *tés*, *cés*, they are but a very little open before their Substantives; as, *més amis*, my friends, *cés gens-là*, these people; *lés princes*, the princes; but at the end of a Phrase, they are very open; as, *dites lès*, tell them.

These are the most essential rules to distinguish and pronounce our different kinds of *e*, the nature and practice whereof has hitherto been very imperfectly explained. And here I must observe, that notwithstanding all the care I took in the first edition of my Grammar, what is there said on this occasion, must be corrected and explained by the rules I here lay down.

A discourse I shall add at the end of this volume, will put this subject in a very clear light.

I

This Vowel under the character *i*, preserves its proper sound, which is not to be altered in *bien* and *rien*, according to the practice of some, who pronounce them *ben* and *ren*, which is very erroneous. But it is not pronounced, when *l* follows, and another Vowel goes before it. The use of it then is only to discover that *l*, takes the sound of an *l* liquid; as *travailler*, to labour; *veiller*, to watch; *mouillé*, made wet; *travail*, labour; *vermeil*, vermillion; *fenouil*, fennel: which are to be

pronounced *trava-iller*, *mou-illé*, or according to the single character in the table of sounds, *trav-âler*, *vêler*, *traval*, *vermel*, &c.

The *i* at the beginning of words of one or two Vowels; where it has a nasal sound, is pronounced as the open nasal *e*, *vin*, *wine*; *Inde*; are to be pronounced *vèn*, *ènde*, but in longer words it takes the sound of the *i* nasal; *infini*, *infinite*, *imprudent*, &c. are to be pronounced *infini*, *inprudent*, and not *énfini*, *énprudent*, as they are pronounced by the people of *Paris*.

Some use an *i* with two points over it, instead of two of that Vowel, and write *païs*, *country*; which is pronounced *pai-is*: but the use of *y* seems more proper here, as I shall shew when I come to treat expressly of this case.

It may not be amiss to observe, that we commonly confound the sound of the *i* Vowel with another sound, which has no particular name in *French*; and is notwithstanding found in several of our words; as in *employer*, *to employ*; *voyions*, *we saw*; *ayant* or *aïant*, *having*.

But if in pronouncing *aïant*, we attend to the sound of the *i* with two points (which the printers call *diæresis*) we shall find it not to be the proper sound of our *i* Vowel. And indeed in *aïant*, the three sounds of the Vowels *a-i-a* are not heard, the sound of *i* not being distinguished. I am sensible it is generally said, that this is because it is pronounced very quick, which I shall prove to be a mistake. For the sound of our *i* Vowel cannot be formed without bringing forward the tongue, even so far as to rest on the teeth, remaining between the upper and lower, and letting the air pass between them; so that, according to the nature of all Vowels, the sound of this Vowel *i* may be continued during one respiration of the lungs; whereas the sound of *i* in the word

aïant

aiant is formed after a quite different manner. The tongue is so far from being brought forward to rest on the teeth, that it then remains far short of them, and instead of suffering the air to pass, is folded up to the roof of the mouth: the sound of the letter is *instantaneous*, and therefore agreeable to the nature of a true Consonant. It must be owned however, that no sound approaches nearer to the *i* Vowel than this (which, if I may be allowed the term, I will call the liquid *i*, on account of its seeming to partake somewhat of that kind) for in pronouncing an *i* Vowel very quick, if the tongue in the least degree approaches the roof of the mouth, the liquid *i* is pronounced. This observation may perhaps be of little use for practice, but having already explained the order and disposition of the several parts of our Language, we thought our selves obliged not to omit the nature of this sound, which has been the occasion of a considerable dispute among some learned Grammarians.

O

Preserves its proper sound. Some indeed suppose, that in certain words it is pronounced a little more closed than in others; for example, in *mobile*, *moveable*; *opter*, *to wish*; *motion*; than in *soner*, *to sound*; *voguer*, *to row*; &c.

But this will be generally thought, and especially by learners, to be an imperceptible difference.

U

Preserves always its proper sound, except when it is followed by *n* or *m* in foreign words, or in such French words as are derived from the Latin; then it is changed into an *o* nasal: *un factum*, a case; *le rectum*, the right; *Usumcassan*, a proper name; are pronounced *un facton*, *le recton*, *Usoncassan*. Thus the French pronounce it in all Latin words; *fundus*, a field; is pronounced *fondus*.

The Vowels *u* and *i* must be distinguished from the Consonants *v* and *j*, as exactly by the figure as by the sound, since they agree in nothing but the name.

Y

This Vowel has generally the same sound with the *i* Vowel. Indeed it may be presumed, that the figure of the *y* Greek, was at first introduced into the French Language by transcribers, who to an *i* at the end of a word added a stroke of the pen, in ostentation of their readiness of hand. However this be, *y* is now scarcely used in our Language, except on the three or four following occasions.

1st, In the words *yeux*, eyes; *yvoire*, ivory; *yvre*, drunk. The exact distinction in writing between the *u* and *i* Vowels, and the *v* and *j* Consonants being not very plain to every body, is perhaps the cause, that this letter is preserved. It might otherwise be apprehended, that *yeux*, *yvre*, &c. would be pronounced *jeux*, *jure*, &c.

2dly, Y is always used, when alone it makes a word; as *y pensez vous*, look you to it; *je vous y trouve*, I find you there; *il y a*, there is; this practice is general, and admits of no exception.

3dly, The *y* Greek is often used by judicious authors in the stead of two *i* Vowels; as instead of, *essayer*, to try; *voions*, let us see; they write *essayer*, *voyons*: this we observe as one of the best purposes, to which the *y* Greek can be applied.

If, where the practice is not universal, our orthography contrary to our design should chance not always to agree with these observations, it will not be very strange. We are sometimes carried away by the frequent appearance before us of things which we even condemn.

C H A P. III.

Of the sound of the six Vowels, *a, e, i, o, u, y*, when two or three of them are put together in the same syllable, where they nevertheless make but one single sound; as in *ae, ai, ay, ao, cau, ea, ei, eu, oe, oeu, oi, ou, uei, &c.*

TO these we have given the name of improper Diphthongs.

To distinguish when these Vowels placed together, make more than one syllable, we put two points over that, which begins the following syllable, as in *Piritboüs*, which is pronounced *Piri-tho-us*, and not *Piritous*, *haïr*, to hate; is pronounced *ha-ir* and not *hër*, as are other words of the same kind.

If we except *eu* and *ou*, the simple sound of the other improper Diphthongs is not different from that of one or other of the Vowels mentioned at first; as we shall explain more particularly.

Ae was formerly used in several words derived from the Greek, and had the sound of *e* only; as, *Ægipste, Ænée*. It is now obsolete, and these words are scarce ever written, but with a single *e*; as, *Egipste, Enée*: they are pronounced as they are written.

We meet with *ae* in *Caen* the name of a town in Normandy, where the *a* only is pronounced, as *Can*.

Ai or *ay* in the same syllable, denotes the sound of the accented *e* either closed or open.

When *ai* ends a word, it is pronounced like an *e* closed; as, *je dirai*, or *je diray*, I shall say; *j'estimai*, I esteemed; *mois de Mai*, the month of May; are pronounced *je diré, j'estimé, mois de mé*.

The

The word *vrai*, *true*, is to be excepted, which is pronounced like an *e* open. Some pronounce in the same manner *essai* and *delai*.

Ai, followed by an *s* or an *e* mute at the end of a word, is pronounced like an *e* open: *jamais*, *never*; *essais*, *attempts*; *plaie*, *a wound*; *futaie*, *a forest*; are pronounced *jamès*, *esses*, &c: but *ai* followed by a Consonant in the middle of a word, is pronounced as an *e* more or less open, in proportion to the following Consonant; as I have before observed in treating of the *e* a little open.

When *ai* is followed by either a single or double *l* at the end of a word, it entirely preserves its proper sound, and the *i* is inserted only to shew that the *l* is liquid; thus *mail*, *a mallet*; *émailler*, *to enamel*; are pronounced *ma-ill*, *éma-iller*, or according to our single characters *mal*, *émaler*; *soleil*, *the sun*; *veiller* *to watch*; are pronounced *solé-ill*, *vé-iller*, or according to our single character *solél*, *vélér*.

We meet with *ao* in the words *paon*, *a peacock*; *faon*, *a fawn*; and *laon*, the name of a town; which are pronounced *pan*, *fan*, *lan*, the two first are now generally written *pan*, and *fan*. It is also in *Aoust*, the name of the month of *August*; which is pronounced *Out*, and sometimes in *Saone* the name of a river, which is pronounced and frequently written *Sone*.

Au, in several words is often preceded by *e*, and then the three Vowels *eau* have only the sound of a single *o*: *chapeau*, *a hat*; *foureau*, *a case*; *marteau*, *a hammer*; are pronounced *chapo*, *fouro*, *marto*. Nevertheless *fleau*, *a flail* is pronounced *flé-au*. The words *eau*, *water*; and *sceau*, *a seal*; are not pronounced exactly as with a single *o*, the sound of the *e* being in a very small degree perceived before the *o*: but this is too nice a distinction to insist on.

Ea, eo, These I have taken notice of elsewhere [see page 96.] *Ei, or ey* has the same sound as the simple and accented *e*, *peine, pain; enseigner, to teach*; are pronounced *pêne, enseigner*. *Ein* has the sound of *ain* or *èn, dessein, design*; is pronounced *dessain* or *dessèn*. *Ei* followed by *l* is before explained.

Eu expresses the single sound in the table marked by the character *œ*, except in the following instances. 1st, In Participles Passive; as, *veu, seen; creu, believed; eu, bad*. 2dly, In the Preter-perfect Tenses of Verbs; as, *je seus, I knew; tu peusses, thou wert able, &c.* 3dly, In Nouns in *eue* and *eure* derived from Verbs; as, *veue, sight; piqueure, a pricking*; these are pronounced *vu, cru, je sus, tu pusses, vue, piquure*. Also *seur, certain; meur, ripe*; and *Europe*; with their derivatives; the adverb *à jeun, fasting*; and *Eustache*, a proper name are pronounced *sur, mur, urope, à jun, Ustache*.

We always write *heureux, happy*; tho' it is pronounced *bureux*. But some think, that in declamations and songs it is pretty generally pronounced *heureux*.

Oe and *œu* are also improper Dipthongs; *oe* expresses the sound of *e* alone, as *économie* is pronounced *économie*, *Oeu* has only the single sound of *eu*, described by the character *œ*. Thus *œuvre, work, œil the eye*, are pronounced *œuvre, œuil*.

Oi, when an improper Dipthong, is pronounced like an *e* open; but it often is a proper Dipthong, which in one syllable expresses both the sounds of *o* and *e*. The following observations may serve to distinguish these two kinds of Dipthongs.

Less than a century ago, whenever *oi* was written in one syllable, *œ* was pronounced. The same Rule is still to be observed, with the following exceptions,

1st,

1st, *Oi* has the single sound of *è* in the imperfect and uncertain Tenses of Verbs; *je parlois*, I spoke; *tu ferois*, thou didst, &c. are pronounced, *je parlès*, *tu ferès*, &c.

2dly, In Verbs ending in *oître*; *conoitre*, to know, *je conois*, are pronounced, *conètre*, *je conès*. The word *foible*, weak, and its derivatives are pronounced *fèble*, &c.

3dly, In these Nouns, *endroit*, place; *froid*, cold; *étroit*, narrow; *droit*, right, the Adjective; and in the Verb *croire*, to believe, the Dipthong *oi* is most commonly pronounced as *è*, tho' sometimes as *oè*. Also in *noyer*, to drown; *netoyer*, to clean; and in the Subjunctive *sois*, *soit*, *soyons*, *soyez*, *soient*. It is to be observed, that the pronounciation of *e*, rather suits a familiar discourse, and *oè* one more elevated, or a declamation.

Oi is always pronounced as *oe* in *droit*, right, the Substantive; in *ainsi soit il*, so be it; *soit*, let it be done; and in *soit*; or, which are pronounced, *droèt*, *soèt*, &c.

In several names of nations it is commonly pronounced like *e*; as *François*, *Anglois*, *Ecoffois*, *Irlandois*, *Holandois*, *Polonois*, are pronounced, *Francès*, *Anglès*, *Ecoffès*, &c. But the names of nations more remote, or with whom we have less commerce, are pronounced *oès*, as *Suedoès*, *Danoès*, *Siamoès*, *Hongroès*. There is a vicious pronounciation of the *oi* to be avoided, which is common even amongst the people of fashion at *Paris*, tho' 'tis universally acknowledged to be bad; which is to pronounce *bois*, wood, *poix*, pitch, &c. as if they were written, *bouas*, *pouas*, instead of *boès*, *poès*. Except in the cases before-mentioned, *oi* is pronounced as *oe*, a Dipthong proper.

Ou expresses the single sound signified by the character *u*, for which the *Italians* and *Spaniards* use the character *u*; *poule*, a Hen, is pronounced *pele*.

Oie

Oie and *aie* followed by *n* at the end of Verbs have only the sound of *è*, *ils avoient*, *they had*; *ils essaient*, *they try*, are pronounced, *avè*, *essè*; for the *e* in *oient* and in *aient* is inserted only to lengthen the pronunciation of *ai* and *oi*, as i sthe *nt* to distinguish to the view the third Person *paura* of Verbs.

Uei is never used except before the liquid *l*, and then it has the single sound of *eu* followed by a liquid *l*. *Dueil*, *mourning*, is pronounced *deuil*.

Several authors write this word with *eu*, which indeed seems most natural. Some are apprehensive, that the writing of *receuil* instead of *recueil*, a *collection*, may give occasion to its being pronounced *reseuil*; *c* before *e* generally taking the sound of *s*; but it will not take this sound before an improper Dipthong, which has a particular and single sound.

Ua, *ue*, *ui*, *uo*, *uu*, with the consonant *q* before them, I shall speak of hereafter.

C H A P. IV.

Of Vowels put together in the same syllable, wherein each retaining its particular sound, they form proper Dipthongs, such as ia, ie, io, oi, oua, oue, oui, ui.

HERE it may be proper to reflect on what I before observed, that the word Syllable is equivocal, sometimes signifying a single sound distinct from any other; and, at other times, two sounds pronounced quick, and in very near the time employed to pronounce one.

In this sense it may be said, that the word *Dieu*, *God*, has two syllables; whereof *di* is the first, and *eu* the second; and that nevertheless this word being a proper Dipthong is of one syllable only, the two
which

which compose it being pronounced very near as quick as one common syllable. These proper Diphthongs therefore in verse are accounted but of one syllable ; for all the proper Diphthongs, namely, *ia, ie, io, oi, oua, oue*, and *ui*, in prose, are pronounced as quick as an ordinary syllable. Thus, in common discourse, we never pronounce *di-able, li-er, vi-olon, vo-er, jou-aie, ou-i, fu-ir*, with two syllables, but *diable, fuir, &c.* with only one syllable.

This practice is so essential to right pronunciation, that a failure herein, in a great measure, constitutes the *Gascon* accent ; the *Gascons* pronouncing these proper Diphthongs at twice, as *li-er, aEli-on, &c.* which should be pronounced at once.

There is but one exception to this rule ; which is, when these proper Diphthongs follow *l* or *r* preceded by another Consonant ; as, *nous pli-ons, we bend ; vous voudri-ez, you would.*

In poetry, these proper Diphthongs have different uses, which have no relation to common discourse.

As to the nasal Vowels, *an, am, en, em, in, on, un, ain, ein* ; as to their proper sound is expressed in the table. These Vowels followed by *n*, are not always nasal. To distinguish when they are not so [see page 117.]

The letter *m* denotes the nasal sound as well as *n*.

C H A P. V.

Of the pronunciation of Consonants at the beginning and in the middle of words.

B, Retains its proper sound.
C, has the sound of *k*; except before *e* and *i*, when it takes the sound of *s*: *camart*, *colier*, *cure*, are pronounced *kamart*, *kolier*, *kure*; but, *ceder*, *civil*, are pronounced *séder*, *sivil*. When at the bottom of *c* there is a little *c* inverted, called *cerilla*, in this manner, *ç*; then even before *a*, *o*, and *u*, the *c* expresses the proper sound of *s*, *glacç*, *garçon*, a boy; *aperçu*, perceived, are pronounced *glassa*, *garson*, *apersu*.

C is not pronounced before *t* in *contract*; it is pronounced as *g* in *second*, *secret*; and, in their derivatives, and in the second syllable of *cigogne*, a stork, which indeed is most commonly written, *cigogne*; the others are pronounced, *contrat*, *segond*, *segret*, &c.

Ch. These two characters thus joined together, denote the single sound under the character χ in the table; as *char*, a chariot; *cher*, dear; *chose*, a thing; *chymie*, chymistry; *chute*, a loss; *chou*, cabbage, &c. But in *chiromancie*; *chœur*, a choir; *choriste*, echo; *archiepiscopal*, *bacchus*, *chersoneuse*, and in some other words derived from the Greek, particularly in proper names, *ch* is pronounced like *k*; as *kiromancie*, *koriste*, *éko*; *bakus*, &c. It is somewhat softened in *cheval*, a horse; *cheveux*, hair; *acheter*, to buy, which are pronounced with less strength, as *ajeter*, &c.

Ch before a Consonant has always the sound of *k*; *Chrême*, *Chrîst*, are pronounced *Krême*, *Krist*.

D

D

Preserves its proper sound, especially now it is the more general custom to omit inserting it where it is not pronounced. The humour of placing this letter, where it was entirely useless, has been so extravagant, under pretence of preserving etymology, as to insert it even in direct opposition to etymology, as in *adversion*, which is derived from *aversor*.

F

Retains its proper sound, having for some time been left out of words, where it is not pronounced: Nevertheless we still write, *chef-d'œuvre*, a masterpiece, tho' it is pronounced, *ché-d'œuvre*. *Juive*, a Jewess, is now more commonly written than *juisve*.

G

Keeps its proper sound; but before *e* and *i*, it takes that of the *j* Consonant; *manger*, to eat; *regir*, to govern, are pronounced, *manjer*, *réjir*.

But if *e*, with *g* before it, be followed in the same syllable by *a* or *o*, it serves then only to give to the *g* the sound of the *j* consonant, which then falls not on the *e*, but on the *a* or *o*: thus *mangea*, *mangeons* are to be pronounced *manja*, *manjons*.

There is an exception however to this, when *e* and *o* make two different syllables; as in some words derived from the Greek: *Géometre*, *Géographe*, *Géant*, and their derivatives, are pronounced, *Géo-mètre*, *Géo-graphe*, *Gé-ant*.

Some think, that on these occasions it would be proper to put two points over the Vowel following the *e*, to shew, that it forms a syllable distinct from that Vowel; as *Géometre*, *Géant*.

This practice is not yet established by custom, tho' the reason for it appears to be universally acknowledged. And, indeed, how otherwise can foreigners know that they are to pronounce *geo* in *geolier*, a jailor,

jailer, as *jo*, and as *jeo* in *géometre*. The inconvenience some complain of on this occasion may, however, be prevented by taking care to mark the accent exactly on the *e*, as *géant*, to signify that then it is pronounced with its proper sound, and consequently, that the sound of the *g* must fall on the *e*, and not on the following Vowels.

When *u* following *g* is itself followed by another Vowel, the *g* recovers its proper sound, which then falls not on the *u*, but on the following Vowel, and the *u* is not pronounced, as *guérir*, to cure ; *guide*, a guide ; *guenon*, a monkey, are pronounced without the *u* ; as, *gbérir*, *gbide*, &c. *Guise*, *Guide*, proper names, are exceptions to this, as are *aguille*, a needle ; *aguiser*, to sharpen, with their derivatives ; also *ciguë*, hemlock ; *ambiguë*, *contiguë*, and *ambiguïté*. On these occasions, it is proper to put two points over the Vowel following *u*, for the reason before-mentioned.

The two letters *gn* in the same syllable denote the single sound, which we have marked by *n̄*. Thus the Spaniards write the word *do_{n̄}a*, which we pronounce *dogne*, as in *régner* and *ensegna* ; but *signer*, *signifie*, and their derivatives, are commonly pronounced, *finer*, *finise*, &c. as if there were no *g*. Concerning *agneau*, a lamb, the practice is divided. The learned usually pronounce *agneau* ; and, at court, they most generally say *aneau*.

G is not pronounced in *vingt*, twenty ; *doigt*, a finger ; *legs*, a legacy, and their derivatives ; but is inserted to distinguish them from the words *il vint*, he came ; *il doit*, he ought ; *lait*, milk.

H

This letter immediately following *c*, denotes the single sound we have before taken notice of (see page 111) and immediately following *p*, gives to it the sound of *f*. *Philosophie*, is pronounced *filosofie* ; it otherwise expresses no peculiar sound, but is said

to be aspirate, or not aspirate ; aspirate, when the letters immediately going before it are pronounced as if they were followed by a Consonant ; as in *le bazard*, *the chance* ; *sa honte*, *his shame*, the *h* is aspirate, because the syllables *le* and *sa* are pronounced as if they were followed by a Consonant ; and in the same manner as in the words, *le peril*, *the danger* ; *sa disgrâce*, *his disgrace*.

H is said to be not aspirate, when the letters immediately going before it are pronounced as if there were no *h*, but that they were immediately followed by a Vowel : as in these words ; *l'horreur*, *horror* ; *son humeur*, *his humour* ; the *h* is not aspirate, for they are pronounced *l'orreur*, *son umeur*.

It is observed, that *h* is not aspirate in the French words, which are derived from the Latin ; as, *Phumeur*, *Phonneur* ; except in *le héros*, *harpie*, *hennir*, *to neigh*, and some few others : But, besides this general rule, here follows a list of the most common words, in which, and in their compounds and derivatives, *h* is aspirate : in those not mentioned here, it is not aspirate.

Habler, to talk vainly.

Hacher, to bash.

Hâie, a hedge,

Haillon, a rag.

Hâir, to bate.

Haire, hair-cloth.

Hale, a hall.

Halebarde, a halberd.

Hameau, a hamlet.

Hanche, a hanch.

Haneton, a may-fly.

Hanter, to haunt.

Hatang, a herring.

Haras, a stud of horses.

Harceler, to teaze.

Hardes, baggage.

Hardi, bold.

Haricot, a ragout.

Harpe, a harp.

Harpie, a harpy.

Hâte, haste.

Haut, high.

Hazard, chance.

Hennir, to neigh.

Hérait, a herald.

Herisser, to bristle.

Héros, but not its derivatives.

Hêtre, a beech-tree.

Heurter, to strike.

Hibou, an owl.

Hideux, dreadful.

Hola,

<i>Hola, bola.</i>	<i>Houx, holyoak.</i>
<i>Holande, Holland.</i>	<i>Huée, a shouting.</i>
<i>Hongrie, Hungary.</i>	<i>Huguenot, a buguenot.</i>
<i>Honte, shame.</i>	<i>Huit, eight.</i>
<i>Hors, without.</i>	<i>Hure, a boar's head.</i>
<i>Hôte, a landlord.</i>	<i>Hurler, to howl.</i>
<i>Houlôte, a sheep-hook.</i>	<i>Hute, a hut.</i>
<i>Housse, a case for a bed.</i>	

In the plural of the word *Henri* *h* is aspirate, but custom is divided concerning the singular. It is also aspirate in *Holande* and *Hongrie*. We say, *la Holande, à la Hongrie*, and not *l'Holande, à l'Hongrie*: but in familiar discourse, when the article *de* comes immediately before these words, the *h* is not aspirated; we say, *du fromage d'Holande, Dutch cheese*; *du vin d'Hongrie, Hungarian wine*; yet it is usual to say, *les troubles de Hongrie, the troubles of Hungary*.

H is never pronounced in the middle of words: *Cbrist, Rhétorique*, are pronounced, *Crist, Rétorique*.

In some words, when *h* is followed by *i*, it alters the pronunciation of the *i* vowel into that of an *j* consonant: *Hiérusalem, Hiérome*, are pronounced, and sometimes even written, *Jérusalem, Jérôme*; but *Hiérarchie* must always be written so, tho' it is pronounced *Jerarchie*.

A familiar manner of speaking on some occasions drops the aspiration of the *h*; as *une halebard* is pronounced, *u-nalbarde* rather than *une halberde*.

L

Retains its proper sound, except, 1st, in words where it is not pronounced, as in some it is not, nor even written; as, *titre, a title*, is pronounced, and even written *titre*. *L* notwithstanding still remains in *quelque, some*; *quelqu'un, quelqu'une, some person*; *fil, a son*; and, in the Pronoun plural, *ils, they*, tho' it is not pronounced.

2dly, The double *l* keeps its proper sound when *i* is not before it, but has only the sound of a single *l*, which is the reason that some write but one: thus, *mollir*, to soften; *salle*, a hall, are pronounced *molir*, *sale*; except words beginning with *ill*; as, *illustre*, *illégitime*, have the sound of the *l* double. The *l* double, with *i* before it, denotes the single and liquid sound, to which, in the table, we have given the single character λ ; *fille*, a girl, is pronounced *file*; except the following words, where *l*, tho' double, is pronounced only as a single *l*, not liquid; *argille*, potters-earth; *Achille*, *Achilles*, a proper name; *distiller*, to distil; *imbecille*, weak; *idille*, an idyllium; *mille*, a thousand, and its compounds; *pupille*, a pupil; *sillabe*, a syllable; *tranquille*, quiet; *ville*, a town, &c. wherefore many, not without reason, rather chuse to write these words with a single *l*; as, *argile*, *distiler*, &c.

L is somewhat liquid in the last syllables of *babil*, prating; *peril*, danger; *avril*, the month april; *Bresil*, the country Brasil; *mil*, millet. It is not pronounced in *chenil*, a dog-kennel, *baril*, a barrel; *nombril*, the navel; *gril*, a gridiron; *persil*, parsley; *fusil*, steel; *sourcil*, the eye-brow; but we say, *cheni*, *bari*, &c.

In the word *gentilhomme*, *l* is liquid; and also in *œil*, the eye; which are pronounced, *gentilhomme*, *œil*; but in the plural, *gentilshomme*, it is entirely suppressed, and we say, *gentilshommes*.

M

Preserves its proper sound, except it be followed by a Consonant in the same word, when it takes the sound of *n* nasal: *prompt*, ready; *emmener*, to carry away; *sembler*, to seem, are pronounced, *pront*, *enmener*, *senbler*; except, *ist*, *Amstèrre*, *Amsterdam*, and some foreign names, in which *m* retains its proper sound tho' followed by a Consonant; 2dly, except when *m* is followed by another

another *m* in words beginning with *im*, for then both are pronounced with their proper sounds ; as *immediat*, *immoler*, &c. which are pronounced, *im-mediat*, *im-moler*, and not *i-mediat*, *i-moler*.

N

Great care must be taken to distinguish the nasal *n* from the consonant *n*, according to the table.

1st, It is always a Consonant when it is the first letter of a syllable ; as in *nier*, to deny ; *renier*, to disown, &c.

2dly, When in the same word it is either between two Vowels, as in *animal*, or has another Consonant before it ; as in *borner*, to limit.

In other Cases, *n* as well as *m* gives the nasal sound to the Vowel preceding it ; except when *n* or *m* has *a* or *o* going before it, and is followed by another *m* or *n*, for then the *a* or *o* has not the nasal sound ; *condamner*, to condemn ; *année*, a year, *bonne*, good ; *homme*, a man, are pronounced, *condan-ner*, *anée*, *bone*, &c. unless you would affect the Normand tone.

This may be applied to the other Vowels as well as to *a* and *o* ; except that *en* in the word *ennui*, weariness : and *em* at the beginning of words of more than two syllables are nasal, and pronounced like *an* : *ennui*, *emmener*, are pronounced, *an-nui*, *an-mener* ; but, *femme*, *innocent*, are pronounced, *fame*, *inocent*.

En or *em* followed by any other Consonant than *n*, is pronounced like *an* ; *enfant*, a child ; *entendre*, to hear ; *femme*, a woman, are pronounced, *ansant*, *antandre*, *fame*.

To this there are four exceptions :

1st, *Ent* ending the third Person plural of Verbs, has only the sound of *e* mute : *disent*, is pronounced *dise*.

2dly, *En* retains its own sound, when it is followed by another *n* ; except in the words, *ennui*, *bennir*,

bennir and *nenni* ; which are pronounced, *annai*, *banir*, *nani* ; but we say, *ennemi*, *prenne*, and not *annemi*, *pranne*.

The distinction between the sound of the nasal *e* ; as in *ennemi*, and that of the nasal *e* mute, as in *entrer*, which so perplexes foreigners, may be made plain, only by putting an acute accent over the nasal *e* ; as, *ennemi*, *entretiën*, *viënt*.

At least, I may be allowed to observe this practice myself in the course of my grammar, the more exactly to distinguish these two sounds.

3dly, In the syllable *ien*, not ending with *t* ; as, *biën*, *siën*, *viën*, *tiën*, &c. Nevertheless, the *e* is pronounced in *viënt*, *tiënt*, and their compounds ; *il soutiënt*, *il maintiënt*, *he maintains*, tho' they end with a *t*, because they retain the pronunciation of their first Persons ; *je viens*, *I come*, &c. But we pronounce *orient patient*, like *oriant*, *patiant*, because they end with *t*.

4thly, In foreign words, *en* and *em* retain the proper sounds of the *e*, and the *m* or *n* Consonant. We pronounce *Jérusalém*, *Hymén*, *examén*, *Agamémnon* ; and not *Jérusalam*, *byman*, &c. nor *Jérusalén*, *Agamémnon*.

It is moreover to be observed, on this occasion, that the nasal *in* and *im*, are pronounced either *ain* or *én*, *destin*, *destiny* ; *timbre*, a bell ; *fin*, *end*, are pronounced either, *destain*, *taiembre*, *fain* ; or, *destén*, *témbre*, &c. But *im* or *in* beginning a word, should be pronounced *in*, and not *ain* according to the practice of some citizens of *Paris* and country wits. *Imbu*, *intraitable*, are therefore to be pronounced with the sound of *i* nasal, and not *aimbu*, *aintraitable*. The word *Inde* being reckoned a monosyllable, is pronounced *Ainde*.

N following *g*, communicates to it the single liquid sound, which we have before taken notice of under the character *n*.

P

Keeps its proper sound, but is not pronounced in *baptême*, *baptism*, and its derivatives, except in *baptismal*. It is pronounced in *septuagénnaire*, *seventy years old*; *septuagésime*, *septuagesima-sunday*, and not in *sept*, *seven*: It is frequently omitted in *psaume*, but is pronounced in *psalmiste*, and *psautier*, a *psalter*.

P also is not pronounced in *ptisane*; *temps*, *time*; *corps*, *body*; *compte*, *account*; *compter*, *to reckon*; *prompt*, *ready*; *nepveu*, a *nephew*; *niece*, a *niece*; and many write *promt*, *exomt*, &c. without the *p*.

Pb expresses the single sound of the character *f*. *Philosophie*, *phisique*, are pronounced *filosofie*, *fisique*, &c.

Q

Is pronounced with the proper sound of *k*. In *French* it is always followed by *u*, except in the word *coq*, a *cock*; joined to which, it only forms the single sound of *k*; *quaré*, *square*; *querelle*, a *quarrel*; *qui*, *who*; *quelqu'un*, *some person*, are pronounced, *karé*, *kerelle*, *ki*, *kelqu'un*, &c. But *équestre*, *equestrian*; *équiangle*, *rectangular*; *quinquagésime*, *quingagesima-sunday*, and their derivatives, are pronounced, *écuestre*, *écuiangle*, &c. In *aquatique*, *watery*; *quadragénnaire*, *forty years old*; *quadragésime*, *quadragesima-sunday*; *quadrature*, *squaring*; *équateur*, *the equator*, *qu* is pronounced like *kou*; as *akouatique*, *kouadragénère*, *kouadragésime*, *kouadrature*, *ékouateur*.

R

Preserves its proper sound, but is not pronounced, and commonly not written, in *mécredi*, *wednesday*; we both pronounce and write *mécredi*.

When the Substantives immediately following *notre*, *our*; *votre*, *your*; *quatre*, *four*, begin with a Consonant, the *r* is never pronounced in common discourse, except by *Gascons* and *Pedants*: *votre*

livre, your book ; *votre présent*, your present ; *quatre personnes*, four persons, are pronounced, *vote livre*, *vote présent*, *quate personnes* : otherwise *r* in *quatre* is pronounced ; as, *quatre amis*, four friends ; *j'en ai quatre*, I have four of them.

S

Keeps its proper sound at the beginning and in the middle of words, when it is not between two Vowels.

S single between two Vowels expresses the proper sound of *z* : *oser*, to dare ; *bise*, brown, are pronounced *ozer*, *bize*. It has the same sound at the end of the Latin Preposition *trans*, followed by a Vowel ; the words *transiger*, to transact, transaction, transition, and their derivatives, are pronounced *tranziger*, *tranzaction*, *tranzition*.

The proper sound of *s* between two Vowels, is expressed by inserting it double ; as, *ressembler*, to resemble ; *ressort*, a spring, &c. the *s* is then pronounced as if it were single, tho' it is written double. In the following words *s*, tho' between two Vowels, keeps its proper sound, instead of taking that of *z* ; *désaisir*, to dispossess ; *préséance*, precedence ; *présentir*, to forebode ; *présentiment*, a presage ; *présupposer*, to presuppose ; *tournesol*, turn-sol ; which are pronounced, *présséance*, *préssentir*, &c. the preposition *pre* having there the effect of a separate word.

The sound of *s* is suppressed at the beginning of the word *schisme*, which is pronounced *chisme*.

It has been usual for some time past not to insert the *s* in a great number of words where it is not pronounced ; which has removed one great difficulty which foreigners before laboured under : But as several books preserve, and some authors of note still follow the old orthography, it is necessary to consult a dictionary containing both kinds ; the want of which may in some measure be supplied by
the

the following observations, which distinguish the words wherein it is and is not pronounced.

1st, It is pronounced in the termination of words ending in *isme* ; as, *catéchisme, schisme, &c.*

2dly, In the syllables, *ist, yst* ; and, *aust*, as *Christ* ; *mystère, mystery* ; *austral, southern, &c.* except the subjunctive mood of Verbs ; as *il fist, he did* ; and the words *giste, a lodging* ; *viste, quick* ; *Jesus Christ* ; which are pronounced, *il fit, gîte, Jesus Chrit* : the *s* is pronounced in *Christ*, when *Jesus* does not precede it ; as when we say, *un Christ*.

3dly, In words composed of a preposition, and the word *escrire, to write*, or its derivatives ; as *prescrire, inscrire, transcrire, souscrire*, and such like ; but we say, *écrire, décrire, récrire*, without the *s*.

4thly, Before letters, which have the sound of *k* ; as, *pascal* ; *presque, almost* ; except *pasque* the *passover* ; and, *boisage, a grove*.

5thly, In the following syllables, when they begin a word ; namely, *abs, as, bis, cons, dis, inst, obs, pos, subs, supers, sus, trans* ; as, *abstrait, abstracted* ; *asthmatique* ; *biscuit, basket, &c.*

6thly, In foreign proper names ; as *Esdras, Asdrubal, &c.*

7thly, In the following words, and their derivatives, except those in the *Roman* character *aduste, parched* ; *adjuster, to set in order*, *apostat* ; *apostille, a postscript* ; *aposter, to suborn* ; *apostolat, apostleship* ; *Apostre, apostle* ; *apostrophe* ; *apostume, an impostume* ; *atester, to certify* ; *Auguste*.

Balustre, a rail ; *baptismal, baptism* ; *bastille, bastion, bestail, a drove of cattle* ; *bestiaux, cattle* ; *beste, a beast* ; *blasphème, blasphemy* ; *buste, bastonner, to cudgel* ; *baston, a staff*.

Catastrophe, caustique ; *celeste, heavenly* ; *circonspect, circumstance, clandestin, combustible, contester, contraste,*

contraste, *correspondre*, *respondre*, to answer; *responsable*.

Détester, *digeste*, *digestion*, *demonstration*, *demonstrer*, *désespoir*, *despair*; *destin*, *destiny*; *destituer*, to deprive; *destruction*, *détruire*, to destroy; *dometique*, &c.

Ecclesiastique, *enregister*, to record; *registre*, a register; *épistolaire*; *épître*, an epistle; *espace*, space; *Espagne*, Spain; *espailier*, a range of fruit-trees against a wall; *espece*, species; *esperer*, to hope; *espigle*, sprightly; *espion*, a spy; *espier*, to act as a spy; *esplanade*; *esprit*, wit; *estafier*, an attendant; *estafilade*, a cut; *estame*, worsted; *estampe*, a stamp; *estime*, esteem; *estomac*, the stomach; *estrade*, an alcove; *estramacon*, a kind of sword; *estrapade*, the strappado; *estropier*, to maim.

Fantastique, *fastueux*, ostentatious; *festin*, a feast; *frustrer*, to disappoint; *funeste*, fatal; *fustiger*, to whip.

Gaspiller, to waste; *geste*, gesture.

Hospitalité, *hoste*, *hostie*, the host.

Jasmin, *jessamin*; *jaspe*, jasper; *illustre*, immodeste, *imposteur*, inceste, *industrie*, infester, *intestin*, investir, *jurisdiction*, *jurisprudence*, the knowledge of the law; *juste*.

Legislateur; *leste*, richly habited; *lustre*.

Majesté, *manifeste*, *maître de camp*, a colonel of horse; *maître*, master; *modeste*, *monastere*, *monfire*, *moustache*, whiskers.

Nonobstant, notwithstanding.

Osentation.

Pastel, *Crayon*, *pasteur*, a shepherd; *perspective*, *peste*, a plague; *piédestal*, a pedestal, *pilastr*, *pistache*, a pistachio-nut; *plastron*, a breast-plate; *predestiner*, *presbitère*, the parsonage-house; *prestement*, *basily*; *prestige*, illusion; *pronaistique*, *pustule*.

Question.

Respect,

Respect, *respirer*, to breathe; *resplendir*, to shine; *reste*; *restituer*, to restore, *restriction*, *robuste*, *rustique*.

Satisfaire, to satisfy; *scholastique*; *Sebastien*, *semestre*, six months together; *sequestre*, a sequestration; *solstice*, *suggestion*, *Silvestre*.

Tester, to bequeath; *Toscan*, *Tuscan*.

Vaste; *vestale*.

Zeste.

It is to be observed, 1st, that the difficulty of knowing whether the *s* is to be pronounced or not, cannot happen, except when a Vowel goes before, and a Consonant follows it.

2dly, That in this kind of words, if the Consonant following the *s*, be one of the weak Consonants before-mentioned, the *s* loses its own sound, and takes that of *z*: *Asdrubal*, *presbitère*, &c. are pronounced *Azdrubal*, *prezbitère*. On the contrary we say, *austral*, southern; *jaspé*, *jasper*; *jasmin*, *jessamin*; *Israël*, and not *austral*, *jazpe*, &c.

T

Keeps its proper sound, but is not pronounced in compound words, where it is followed by a Consonant; *avant-coureur*, a forerunner, is pronounced, *avancoureur*.

Ti before *a*, *e*, *o*, not beginning a word, takes the proper sound of *s*: *action*, *martial*, *patience*, &c. are pronounced, *action*, *marzial*, *passience*; but *ti* keeps its proper sound: 1st, When *tion* follows *n* or *s*, as *mixture*, a mixture; *question*, &c.

2dly, When *rien* retains the sound of the accented nasal *e*, instead of taking that of the nasal *a*; as, *rien*, *rhine*; *soutient*, &c.

3dly, In the Tenses of Verbs, *nous bâtions*, we beat; *vous étiez*, you were.

4thly, In words ending in *tie* and in *tié*; as *partie*, part; *amitié*, friendship, &c. Except, 1st, *primatie*, primacy; *prophétie*, prophecy; *minutie*, *amirauté*, 2dly, Some names of countries; as, *Dalmatie*,

matie,

matie, Galatie, and Nouns derived from the Greek ; as, *Aristocratie*.

V

Always preserves its proper sound.

X

Is a letter expressing two sounds ; either that of *k*, joined with *s*, or that of *g* joined with *z*. It has the sound of *ks* 1st, At the beginning of words, as *Ximenes*. 2dly, When it precedes another consonant ; as, *extrait, extract*. 3dly, In Nouns derived from the Greek ; as, *axiome, Alexandre, Phénix* ; which are pronounced, *acsiome, Alecsandre, &c.*

X between two Vowels in words derived from the Latin, has the sound of *gz* ; *exaucer, to bear favourably ; exemple, example ; exil, are pronounced, egzaucer, egzemple, egzil, &c.*

X in the word *soixante, sixty*, takes the proper sound of *s* ; as, *soissante, soissanteième, &c.* but in *dixième, the tenth ; sixième, the sixth ; sixain, a stanza of six verses ; deuxième, second*, it has the sound of *z* ; as, *dizième, sizième, dizain, deuxième*.

X before *ce* or *ci* takes the sound of *k* ; *excellence, exciter*, are pronounced, *ekcélnce, ekciter* ; before *co* and *cu* it commonly has the sound of *s* ; as, *excommunier, excuser*, are pronounced, *escommunier, escuser*.

X besides takes the proper sound of *s* in several names of countries, which now are often written with *s*. *Xaintes, Xaintonge, Bruxelles*, are pronounced, and sometimes written, *Saintes, Saintonge, Brusselles* ; but it is still more usual to write, *Auxerre*, tho' it is pronounced, *Ausserre*.

Z

Every-where retains its proper sound.

C H A P. VI.

The pronunciation of double Consonants.

BY double Consonants, I mean one Consonant immediately repeated in the same word; as *l* in *elle*, and *n* in *donne*.

It is a general rule, that a double Consonant in French is pronounced as if it were single or alone; thus, *bomme*, a man; *elle*, she, *donne*, are pronounced, *bome*, *êle*, *done*. To this there are only four exceptions, which are plain, and not very extensive.

1st, Two Consonants are pronounced after the Vowel *i*, when it begins a word; *immédiat*, *illustre*, are pronounced, *im-médiat*, *il-lustre*. Those words wherein the vowel *i* is followed by a double *r*, seem also to be exceptions, since we do not say, *ir-riter*, but *iriter*.

2dly, In the Latin, and other foreign proper names; as, *Accaron*, *Appius*, and not *Acaron*, *Apius*.

3dly, In the future and indefinite Tenses of Verbs in *ir*; *je courrai*, I shall run; *je mourrois*, I should die, are pronounced, *je cour-rai*, *je mour-rois*.

4thly, *C* and *g* double are pronounced so before the Vowel *e* or *i*; the latter, with its proper sound; as, *suggerer*, to suggest, which is pronounced, *sug-gerer*. As to the other, the first *c* is pronounced as *k*, and the second as *s*; thus, *accélérer*, *accident*, are pronounced, *ak-sé-lé-rer*, *ak-si-dent*.

For what relates to the double Consonant *ll* following the Vowel *i* (see page 116.)

C H A P. VII.

The pronunciation of final Consonants, or those where-
with words end; concerning which, there are
three general rules.

THE first is, that we always pronounce the final Consonant of words placed immediately before others connected to them, and beginning with a Vowel: such as the Adjective before the Substantive; *franc animal*, a free creature; *son ouvrage*, a foolish work, are pronounced, *fran animal*, *so tourage*. 2dly, A Preposition or Adverb before the word governed by it: *chez eux fort adroit*, amongst them very expert; is pronounced, *ché zeux for tadroit*. 3dly, the Pronoun personal before its Verb; *il aime*, he loves; *vous offrez*, you offer; *on leur apprend*, he teaches them, are pronounced, *i laime*, *vous zoffrez*, *on leu raprend*.

The second general rule is, that the final Consonant of all proper names is pronounced as *Agag*, *Bérléem*, *Périclès*; except, 1st, an *s* with an *e* mute before it; as, *Athènes*; or, an *i* in very common French names; as, *Louis*, *Paris*. 2dly, If a nasal Vowel precede it; as, *Pharamond*, *Cunimond*; these are pronounced, *Athene*, *Loui*, *Pari*, *Pharamon*, *Cunimon*. The examination of this matter, in its utmost extent, would comprehend a vast number of niceties, more troublesome than useful.

The third general rule is, that many final Consonants which are not pronounced in common discourse, may, and even ought to be pronounced in one more elevated, as an oration, or in the repeating of verses.

B final

Is to be met with only in the word *plomb*, lead, where it is not pronounced.

C

The *c* final is pronounced as *roc*, a rock; *sac*, a bag, &c. but the following particulars are to be observed: 1st, *aspect*, *circonspect*, *respect* and *suspect*, are pronounced, *aspec*, *respec*, *suspec*, &c. without the *t*. 2dly, In *paſt*, a bargain; *exact*, *correct*, *direct*, both the *c* and the *t* are pronounced. 3dly, In *almanac*, *arsenac*, an arsenal; *arsenic*, *cotignac*, *marmalade*; *clerc*, *marc*, eight ounces; *porc*, a hog; *porc-épic*, a porcupine; and in words where *c* follows a nasal Vowel; as, *banc*, a bench; *donc*, then; *jonc*, a rush; the *c* final is not pronounced unless when it precedes another Vowel, and then only in repeating of verses. 4thly, It is not pronounced in *estomac*, the stomach, *tabac*, tobacco, *broc*, a large tankard, when these words are followed by a Consonant.

D

When the final *d* is pronounced it always takes the sound of *t*; *David* is pronounced *Davit*: It is also pronounced, and frequently written thus in the third Person singular of Verbs, followed by the Nominative *il*, *elle* or *on*; as, for *rend-il*, does he restore; *prend-on*, do they take; *ren-t-il*, *pren-ton*. But if it be not followed by *il*, *elle* or *on*, the sound of the *d* final may be omitted; as, *il répond en docteur*, answers like a doctor, may be pronounced either *il répon ten docteur*, or *il repon en docteur*.

The *f* final is pronounced, except, 1st, in *clef*, a key; and *baillif*, which have therefore for some time past been most commonly written *clé*, *bail-li*, without the *f*. 2dly, In *beuf*, an ox; *cerf*, a stag; *nerf*, a nerve; *neuf*, new; *œuf*, an egg; if they are followed by a Consonant and do not conclude a Phrase: *du beuf tendre*, tender beef; *un cerf qui court*, a stag running; *un nerf de beuf*, a bull's pizzle; are pronounced *du beu tendre*, *un cer qui court*, *un ner de beuf*. In their Plurals, the *f*

is not pronounced *beufs*, *cerfs*, *aufs*, are pronounced *beus*, *cers*, *aus*, &c. 3dly, In the word *neuf*, *nine*; followed immediately by its Substantive, beginning with a Consonant: *neuf pistoles*, *nine pistoles*; are pronounced *neu pistoles*.

But if the Substantive begins with a Vowel, the *f* takes the sound of *v* Consonant: *neuf arrests*, *nine decrees*; are pronounced *neu varêts*: the faint letter here being changed into the strong, as it also is, when *neuf* is followed by a Conjunction, connecting another number to nine; as, *neuf & demi*, *neuf & trois font douze*, *nine and a half*, *nine and three make twelve*, are pronounced, *neu vet demi*, *neu vet trois font douze*. The *f* in *neuf* at the end of a Phrase is pronounced; as, *j'en ai neuf*, *I have nine of them*.

G final

In an elevated discourse is pronounced before a Vowel with the sound of *k*: *le sang & le carnage*, *blood and slaughter*; is pronounced *le sank & le carnage*; the faint letter here also being changed into the strong.

It is always pronounced like *k*, in the word *joug* a yoke: which we pronounce *jouk*, and in this expression, *sang et eau*, *blood and water*, which is pronounced, *sank et eau*.

L final

Is pronounced; as, *sel*, *salt*; *royal*, *fil*, *thread*; *b. mol*, *b. flat*; except *baril*, *a barrel*; *chenil*, *a dog-kennel*; *nombril*, *the navel*; *persil*, *parsley*; and in familiar discourse, the pronouns *il*, and *quel*, followed by a Consonant: *il dit*, *he says*; *quel monstre*, *what monster*; are pronounced *i dit*, *que monstre*. Observe, that when *ils* is even followed by a Vowel, the *i* is not pronounced, but the *s* takes the sound of *z*: *ils ont fait*, *they have done*; is pronounced *iz ont fait*.

We

We now pronounce, and even write, especially in prose, *col* instead of *col*, *the neck*; but when this word signifies the *straits of a mountain*, it is always written and pronounced *col*; as, *le col de Tende*.

It is liquid in the following words, *Avril, April; Babil, prating; Bresil, Brasil, and peril*; as also after the improper Diphthongs, *ail, eil, uil, ouil*: *mail, a mallet; soleil, the sun*; are pronounced *maï, solei, &c.* But *verrouil, a bolt*; and *genouil, the knee*; are now most commonly both written and pronounced *verrou, and genou* (see page 116.)

M final

Has the sound of *n* nasal: *Adam, Siam, nom, a name; parfum, perfume*; are pronounced *Adan, Sian, non, parfun*: except when *e* precedes it; for then it retains its proper sound as in *Matusalem, Ephrem*.

N final

The difficulty here, is to know whether the final *n* has the sound of a Consonant, or only that of the nasal *n*.

It has the sound of a Consonant. 1st, In *Latin* words adopted by the *French*; as, *amen, examen, an examination; hymen*.

2dly, In words followed by others, connected with them: (see page 126.) *divin amour, divine love; bien étudier, to study much; on admire, they admire*; are pronounced *divi namour, bien nétudier, on nadmire*. In *benin, kind*; and *malin, malignant*; *n* always retains the nasal sound.

Otherwise, the final *n* has wholly the nasal sound. We do not pronounce *n'être bon na rien, voit on nen France, donnez-en na tous &c.* but *n'être bon à rien, to be good for nothing; voit-on en France, do they see in France? donnez en à tous, give some of it to all*.

P final

Is pronounced in *cap*, a *cape*; and *jalap*; faintly in *cep*, a *vine*; and scarce perceptibly in *julep*, and *galop*. It may be pronounced distinctly in *coup*, a *blow*; followed by a Vowel. The practice of pronouncing it at the end of a Phrase, is not accounted the best; and in *loup*, a *wolf*; *champ*, a *field*; *camp*, and *syrop*, it is never pronounced.

Q final

Has the sound of *k*; *coq*, a *cock*, is pronounced *cok*; but *coq d'Inde*, a *Turkey-cock*, is pronounced *co d'Inde*. The *q* in *cing*, five, followed by a Consonant, is not pronounced: *cing livres*, five pounds, we pronounce *cin livres*: but at the end of a period it is pronounced; as, *j'en ai cing*, I have five of them, we pronounce *j'en ai cink*; also before a Vowel, *cing écus*, five crowns, we pronounce *cin kécus*.

R final

Is pronounced; as, *car*, *far*; *recevoir*, to receive; to which there are the following exceptions, especially in common discourse.

1st, In the Infinitive Mood of Verbs, it is not pronounced, even scarcely before a Vowel; *chanter et rire*, to sing and laugh; *finir un conte*, to end a relation; we pronounce *chanté & rire*, *fini un conte*.

2dly, In Nouns in *er* of more than one syllable; *danger*; *métier*, a trade; *dangers*, *métiers* Singular and Plural are both pronounced *dangé*, *metié*, but the latter somewhat longer. Nevertheless it is pronounced in words wherein the last *e* is open; as, *Lucifer*, *biver*, &c. (See page 98.) But a grave discourse requires the *r* to be pronounced before a Vowel, even though the last *e* is closed.

3dly,

2dly, In the following Nouns *loisir*, *leisure*; *plaisir*, *pleasure*; *Monsieur*, *Sir*; and in Infinitives used as Nouns; as, *repentir*, *repentance*; which are pronounced *loisi*, *plaisi*, *Monsieu*, *le repenti*; except in the elevated pronunciation, and before a Vowel. In the words *Messieurs*, *toujours*, *always*; the final *r* is never pronounced, but we say *toujours*, *Messieurs*.

The *r* final, in the word *sur*, *upon*; followed by its governed word, especially when that begins with a Consonant, is not pronounced in common discourse; as for *sur la terre*, *on the earth*; we say *su la terre*.

It is also usual, in common discourse to omit pronouncing the final *r*, in Adjectives in *eur* and Nouns in *oir* of more than one syllable: *un causeur*, *a great talker*; *un miroir*, *a mirror*; are often pronounced *un causeu*, *un miroi*. But the *r* must be pronounced in *espoir*, *hope*; *devoir*, *duty*; *pouvoir*, *power*; and in the personal Pronoun *leur* followed by a Vowel: *je leur offre*, *I offer to them*; *leur ami*, *their friend*; are pronounced *je leu offre*, *leu ami*.

S final

Is pronounced, *ist*, in *as*, *an ace*; in *aloës*, and in other foreign words adopted by the *French*; as, *agnus*, *bolus*, *calus*, *rebus*, *sinus*.

2dly, It takes the sound of *z* in Imperatives, and in the personal Pronouns Conjunctive; *vous*, *nous*, *ils*, followed by the pronominal Particles *en*, and *y*, *portés-en*, *carry some of it*; *venés y*, *come hither*; *vous en parlez*, *you speak of it*; *ils y sont*, *they are there*, &c. It has the same sound also in these Pronouns, followed by their Verb, when it begins with a Vowel, *nous aimons*, *we love*; *vous estimez*, *you esteem*; *ils aloient*, *they went*; are pronounced *nou zaimons*, *vous zestimez*, *ils zaloient*.

K

Otherwise

Otherwise when the final *s* is pronounced, it is always with the sound of *z*. But except in the cases we have observed, the pronouncing of it always may, and sometimes ought, even before a Vowel, to be omitted, as in the word *Paradis*.

T final

Is always pronounced in *brut*, rough; *fat*, foolish; *zénit*, the zenith; *placet*, a fool; *exact*, correct; *direct*; *rapt*, a rape; *écher-É-mat*, check-mate; *zest*; *vent d'est et d'ouest*, the east and west wind; also in *vingt É un*, twenty one; *vingt-deux*, twenty-two; which some take to be two single words. But in *quatre-vingts-un*, eighty-one; *quatre-vingts-deux*, eighty-two; &c. neither the *t* nor the *s* following it is pronounced. It is never pronounced in the monosyllable *et*, and; *et il vit* and he lives; is pronounced *é il vit*.

It must always be pronounced in *cet*, this; *sept*, seven; and *huit*, eight; when these words are not followed by a Substantive beginning with a Consonant: *cet homme*, this man; *j'en ai sept*, I have seven of them; *sept enfans*, seven children; are pronounced *cet thomme*, *j'en ai sét*, *sé tensans*.

X final

The *x* final of Adjectives, immediately going before their Substantive, has the sound of *z*; *doux amusement*, pleasant amusement; *heureux homme*, happy man; are pronounced *dou zamusement*, *heureu zhomme*.

In *dix ten*, the final *x* has three variations of sound: 1st, When this word is followed by its Substantive beginning with a Consonant, it is not pronounced at all; *dix pistoles*, is pronounced *di-pisto-les*. 2dly, When the following Substantive begins with a Vowel; also in *dix-huit*, eighteen; *dix-neuf*, nineteen; the *x* is pronounced as *z*; we say *dix-huit*, *dix-neuf*, and for *dix écus*, ten crowns; *di zécus*. 3dly, It has otherwise the sound of *s*: for *j'en ai dix*

dix, I have ten of them; we say *j'en ai dix*, pronouncing the *s*; and so *les dix que vous avez*, the ten which you have. Observe that the word *fix* has also these three variations of sound; and that *dix-sept*, seventeen; is pronounced *disset*, the *x* having the sound of *s* strong.

The final *x* is never pronounced in *choux*, cabbage; *fain*, a burden; *toux*, a cough; *poux*, lice; *crucifix*, and *salsifix*; nor in other words before Consonants, or at the end of a Phrase: *heureux les gens de bien*, happy the people of virtue; is pronounced *heureu les gen de bien*.

CHAP. VIII.

Of the quantity of syllables, that is, of the longer or shorter time employed to pronounce them.

TH^O the Rules on this head cannot be reduced to a perfect exactness; yet those we shall lay down, may be useful for the avoiding of very considerable errors, into which the greatest part, even of our own nation brought up in the provinces, are apt to fall; and especially the natives of *Picardy* and *Normandy*: the one part making most of the syllables short; the other making them all long; two different indeed, but equally intolerable defects.

As to the *French* syllables in general, we may consider each of them as pronounced in pretty near an equal interval of time; except those which we shall call long, because the time employed to pronounce them is about double to that used in pronouncing the others. We shall mark those which are long, when we come to our list of Terminations.

It is of importance on this occasion to observe; that the quantity of these long syllables has no existence,

istence, but with respect to the last syllable, or last but one, when the following one contains an *e* mute: For the *e* mute, giving only a faint obscure sound to the last syllable, causes the strength of the pronounciation to fall on the last but one, which on this occasion, as well as at the end of our verses, is the last syllable on which it rests. And indeed *dure*, *hard*; *belle*, *fine*; scarcely give more sound to their second syllable, than if they were but monosyllables, as *dur* and *bel*.

There is however one exception to this Rule; namely, that other syllables besides the last, are pronounced long in equivocal words, the ambiguity whereof is removed by this pronounciation. We pronounce long the *a* in *bâtit* (*ædificavit*) *be built*; *tâcher* (*conari*) *to endeavour*; *Pâris*, the name of a man; *marri*, *troubled*; to distinguish them from *battit* (*verberavit*) *be beat*; *tâcher* (*inquinare*) *to stain*; *Paris*, the name of a city; *mari*, (*maritus*) *a husband*; &c. which have the common pronounciation without any extraordinary length.

Either the last or the penultimate syllables are long; 1st, Where there is an *s* not pronounced, and in the place of which, the new orthography puts a circumflex accent; as, *dégât*, *spoil*; *goust*, *taste*; *sîtes*, *aimastes*; or *dégât*, *goust*, *sîtes*, *aimâtes*, &c.

2dly, The last syllables, of which the last letter is *s*, *x*, or *z* not pronounced; as, *les prix*, the *prices*; *fous*, *mad men*; *chaux*, *lime*; *nez*, the *nose*; *rends*, *daris*, *enfants*, *children*; *joncs*, *rushes*. Except some proper names; as *Paris*, a city, &c.

3dly, Those that end with *n*, followed by another Consonant; as, *constant*, *contraint*, *constrained*; *rond*, *round*; *disoient*, *except*; 1st, *plomb*, *lead*; *flanc*, *étang*, a *fish-pond*; *barang*, *camp*, *pédant*, *enfant*, a *child*; *éléphant*, *jonc*, a *rush*; *poing*, the *fist*; and *point* when it is a negative, and signifies

nifies not : but *point* (*punctum*) a point, is long. Except ; 2dly, the words which end in *ent*, as *prudent*, *content*, *disent*, *aiment*.

4thly, Those ending in *aut* or *aud* ; as *haut*, *bigot* ; *chaud*, *hot*.

Observe, that the last syllable being long, is somewhat more so at the end than in any other part of a Phrase : as, *c'est de quoi je parlois*, this is what I was speaking of ; here *ois* is pronounced long ; but if we say in one breath ; *je parlois pour rire*, I spoke in jest ; the syllable *ois* should not be pronounced long, but rather like a common syllable. By not observing this distinction, several authors have misled their readers to pronounce after the manner of the generality of Normans.

The long penultima's are 1st, Those whereof the last Vowel immediately precedes an *e* mute ; as *vie*, life ; *joue* the cheek ; *armée* ; then this last syllable but one in writing, becomes absolutely the last in the pronunciation ; the final *e* mute not having any sound, and serving only to lengthen that of the syllable preceding it.

2dly, Such as have the nasal *an*, or *au*, followed by any other Consonant than *m* or *n* : as, *trompe* ; *ange*, an angel ; &c.

The Case is the same with respect to all the other nasal Vowels, except *en* followed by *d* or *t* : as, *sente* ; *mente*, *mint* ; which are short.

3dly, The penultima's of the Preterperfect Tenses of the Subjunctive Mood ; as, *que j'aimasse*, that I had loved ; *que je fisse*, that I had done ; *qu'ils fussent*, *qu'ils voulussent*, that they had been willing ; and of the Preterperfect Tenses in *aimes*, *ates*, and *imes*, *ites* ; as, *nous aimâmes*, we loved ; *vous aimâtes*, you loved ; *nous fîmes*, we did ; *vous fîtes*, you did.

Before the reading of the following alphabetical list of other long penultima's, it will be of use to

reflect, that they are not so, properly, except when the last syllable of the word contains an *e* mute; instead of which, when it takes another Vowel, the penultima ceases to be long; thus, in *aïse*, glad; *ai*, is long; and not in *aïse*, easy; also in *seindre*, to seign; *ei*, is long; and not in *seignant*, seigning.

CHAP. IX.

A list of the principal Terminations, which make the penultimate syllables long.

ADRE, as *cadre*, a frame for a picture; &c. except *lâdre*, a leper.

Aïse, as *raïse*.

Aille; as *taille*, an edge; *vaille*; except *médaille*, a medal; *travaille*.

Aindre or *eindre*, *aintre* or *eintre*; as *contraindre*, to constrain; *seinte*, disguise; *contrainte*, constrained; *peindre*, to paint.

Aïsse & *est-ce*; as *baïsse*, *qu'est-ce*, what is this; &c.

Aïstre or *aitre*, *oïstre* or *ôtre*; as *maïstre* or *maître*, master; *conôître* or *conôître*, to know.

Aïse, as *faïse*, vain praise.

Are & *apre*; as *barbare*, savage; *capre*, except *lagare*, *pare*, *mare*, a pool; *fanfare*, a flourish.

Aïre or *aitre*; as *noïrâtre*, blackish; except *quatre*, four; *batître*, to beat.

Aube, *auce*, *ausse*, *auche*, *aud*, *ause*; as *exauce*, *hausse*, a list; *gauche*, the left; *chaude*, hot; *cause*.

Ave, as *esclave*, a slave; except *cave*; *rave*, a radish.

Auge, *aule* or *ôle*, *aume*, *aune* or *aulne*; as *sauge*, sage; *gaule*, a switch; *beaume*, balm; *jaune*, yellow.

Aure,

Aure, aute, auve, aurore; as *centaure*; *haute*, high; *chauve*, bald; *pauvre*, poor.

Ase; as *base*.

Èche, esche, atche or aïsche; as *bêche*, a spade; *fraîche*, fresh; except *flèche*, an arrow; *mèche*, a match; *crèche*, a manger; *sèche*, dry; *brèche*, a breach.

Eme or esme; as *extrême*; except *sème*.

Enre; as *genre*, kind or sort.

Epe or espe, épre, erre; as *guêpe*, a wasp; *vêpre*, the evening; *verre*, a glass; except *Diêpe*, the name of a town; *lépre*, leprosy.

Ete or este: être or estre; as *bête*, a beast; *bêtre*, a beech-tree; observe that *ete* generally written with a double *t* is short, as *sonette*, a bell.

Èune; as *jeûne* (jejunium) a fast; but *jeune* (ju-venis) young; is short.

Euse or euze, ese or eze; as *gueuse*, a pig of iron; *ibèse*, a proposition; &c.

Impe, impbe, imple; as *guimpe*, *nimphe*, *simple*.

Inde, indre, ingle, inte; as *cilindre*; *ceindre*, to surround; *contraindre*, to constrain; *cingle*; *contrainte*, *constraint*.

Ise; as *bise*, brown; except *dise*, *cuisse*.

Oindre, ointe; as *joindre*, to joyn; *jointe*, joyned; &c.

Oise; as *framboise*, a raspberry; &c.

Oisse, ôtre; as *paroisse*, a parish; *croisse*; *paraître*, to appear; *conôître*, to know.

Oivre; as *poivre*, pepper; &c.

Ome or aume; as *dôme*; *royaume*, a kingdom; except *Rome*, and Nouns commonly written with a double *m*; as *somme*, a sum; *homme*, a man; &c.

One; as *Bellone*, *Bellona*; except *Lisbone*, none; *patrone*, *politrone*; *consone*, a consonant; and words commonly written with a double *n*: as *automne*, autumn; *baronne*, a baroness; *bonne*, good; *chaconne*,

conne, chifonne; colonne, a pillar; lionne, a lioness; personne; pietonne, a footwoman; sorbonne; tonne, a tun; &c.

Ore: as *méteore*; except *abborre*, and other words commonly written with a double *r*.

Ose; as *repose*.

Otre & autre: as *Apôtre, an Apostle; veautre*; except in *notre* and *votre*, when they go before their Substantives: as *notre ami, our friend; votre affaire, your business*; whereas, following their Substantives they are long; as, *son affaire est la nôtre ou la vôtre, his affair is ours or yours*.

Ouse: as *couise*.

Ure: as *coupure, a cut*; except *bure, coarse woollen cloth; cure, mercure, mercury; obscure; dure, hard; verdure, ordure, augure, figure, injure, pargure, murmure, pure, censure, tonsure, judicature*; and others in *sure*: as *masure, ruines; césure, mesure, usure*, and the Verbs in *ure*; as *procure, murmure*.

Use: as *must, abuse*.

It may in general be asserted that in other Terminations, the penultimate syllables of French words are not long: the following must however be excepted; *diable, the devil; rable, the back of a bare; sable, sand; bable, acable, cable, fable; chaffe, a shrine; espace, grace; basse, low; tasse, a cup; acre, sharp; lâche, slothful; tâche, from the Verb tacher, to endeavour; (but not tâche, a spot;) fâche; âge; gogne; aire, an area; chaire, a pulpit; falte, the summit; glaive, a sword; soe, sap; pâle; râle, a rattling in the throat; le hâle, sultry weather; ame, the soul; blâme; infame; crane, the skull; manes; anne; âne, an ass; damne; jaque, a coat; pâque, easter; mêle; frêle, frail; poêle, a frying-pan; gêne, pain; and words ending in aine; as *entraîne; chaîne; alêne, an awl*; to which add, *deure, butter; leure, a decoy; file, a row; file, enfile; abyme, an abyss; dixme, a tithes; pousse, globe; saute,**

saute, endosse; *fosse*, a ditch; *gausse*; *grosse*, large; *coudre*, to sew with a needle; *boule*, a bowl; *moule*, a mold; *je foule*, *roule*, *soule*, I trample on, roll, satiate; *bravoure*, valour; *croute*, crust; *voute*, a vault; *je goûte*, I taste; (but not *goute*, a drop; nor *je dégoûte*, I distil;) *cuire*, to dress victuals.

What we have hitherto said concerning the quantity of syllables leads to a reflection, which, tho' not proper for learners, I shall insert here; because, should the truth of it equal my imagination, it will be of considerable practical service. In the pronunciation of the French syllables, there have appeared to me three intervals or distances of time, notwithstanding we commonly particularize no more than two. With regard to the quantity, these three intervals make three kinds of syllables: namely long, short, and, if I may be allowed the term, demi-long.

The long are those we have particularly taken notice of as such; the short those we have not inserted as long.

The demi-long would by their own nature be long; but in pronunciation lose half of their length, by one or other of the two following circumstances;

1st, When a final long syllable is in the middle of a Phrase; thus in the word *savans*, the last syllable is long, and is pronounced entirely so when it ends a sentence; as, *ils sont savans*, they are learned; but if we say, *ces sont des savans d'audacieux*, these are haughty scholars; the syllable *ans* here will only be demi-long.

The second circumstance is, when a penultima, which would be long if the last syllable contained an *e* mute, instead of that, takes some other Vowel: in this case, it becomes only demi-long; thus in *aïse*, *hausse*, *jaune*, the penultima is long; but in *aïse*, *hausse*, *journi*, it is only demi-long.

These

These three kinds of intervals of time or quantities, are very distinctly perceived in the three following words, *pâte*, *paste*; *patte*, a *par*; and *paté* a *blot*; *pa* is long in *pâte*, short in *patte*, and demi-long in *paté*; it being very evident that in this last word *pa* is not pronounced so long as in *pâte*, nor so short as in *patte*.

To conclude, the whole of what has been observed concerning the pronunciation of syllables may be reduced to the two following general heads. 1st, The variety of sounds. 2dly, The quantity of syllables, these are very distinct from each other, tho' it has been very common to confound them, and to believe there is a different sound, where there is only an alteration of the quantity. A small degree of reflection and habit will be sufficient to fix in the mind a clear and distinct idea of these two things; which are of no small importance to those, who desire to be acquainted with the real principles of our pronunciation.

To these Rules for the pronunciation, I have none to add for the practice of orthography, which consists only in employing characters or letters as custom has determined, to express the different sounds of a Language in writing. This may be attained by our observations joined to the reading of well written books; wherein, as there are two different manners of spelling, both authorised by custom, we shall give some account of them, that their relation to each other may be known, in order to the understanding of all kinds of authors.

CHAP. X.

The different practice of the old and of the new Orthography.

1st, **I**N the old, the sound of the *e* closed is signified by *ez*, without any accent: as, *le nez*, the nose; *aimez*; and the sound of the open *e* followed by an *s* is marked by an acute accent: as, *après*, after; *encés*.

In the new, the sound of the long *e* closed, is signified by *és* with an acute accent; as *le nés*, *aimés*; and the sound of the open *e* followed by *s* is marked by a grave accent: as, *après*, *encès*, &c. but even the new Orthography allows of *ez*, to denote an *e* closed pronounced long, which is liable to no ambiguity, and saves the trouble of placing an accent over the *e*.

2dly, In the old Orthography, it is the custom to write the letter *s* in words where it is not pronounced, but only serves to signify that the syllable is long: as in *paste*, *feste*, *boſte*, *fuſtes*, &c. The new on all these occasions rejects the *s*, except in the word *eſt*, and places a circumflex accent over the word, to signify that the syllable is long: as, *pâte*, *iête*, *fîtes*, *bôte*, *fûtes*. Observe that this circumflex accent over *e* is designed by the new Orthography, to shew that it is at the same time both long and open.

3dly, The old writes many words with *eſt*, having a circumflex accent over it, especially the Participles Passive, and their Derivatives, which are pronounced with the proper and single sound of the *u* Vowel: as, *aperceſt*, *aperceûtes*, *aperceûrent*, &c. (see page 111.) The new strikes out both the *e*, and the circumflex accent, that the single *u*,

as it is pronounced, may only remain; as *aperçu*, *aperçutes*, *aperçurent*, *du*, *vous*.

Nevertheless even the new Orthography writes *à jeun*, fasting, and the Participle Passive *eu*, bad, with its derivatives *eumes*, *eurent*, still with the *e*, tho' without any particular reason for this distinction, since we pronounce *j'ai u*, *nous umes*, *ils urent*.

The gazetteer of *Holland*, indeed, always writes *ils ont u*, they have bad; *ils urent*, they bad; instead of *ils ont eu*, *ils eurent*; but his authority can no more establish the Rules of Grammar, than the truth of the facts he relates as news.

The old Orthography very often made use of the *y*, especially in words where it pointed out some etymology, as particularly in the word *étymologie* itself, which the new Orthography writes *étimologie* putting the *i* Vowel in the room of the *y*. Except 1st, When the *y* alone makes an entire word: as, *j'y pense*, I have regard to it; *vous y venez*, you come to it; *il y a*, there is, &c.

2dly, In the words *yeun*, eyes; *yvoire*, ivory, *yvre*, drunk.

3thly, The old Orthography in the Plural of Nouns retains all the final Consonants they had in the Singular: as, *monuments*, *serments*, *batbs*; and many other double letters that are not pronounced: as, *j'apprends*, I learn. The new Orthography commonly takes away from the Plural, these final Consonants not pronounced, and writes *monumens*, *j'apprens*, except in most monosyllables, where they are still allowed: as, *les camps*; *les ponts*, bridges; *les dents*, the teeth; and in such words, as, by the sound being ambiguous, would remain so to the view, were the Consonant not pronounced taken away: as, in *ville*, a town; the new Orthography retains the double *l* to distinguish it from the word *vile*.

Both

Both these kinds of Orthography being in use, it happens that not only some authors practise the new, and others the old, but also that the same author, mistaking the one for the other, undesignedly uses both in different parts of his writings. All, who read *French* books, by being first instructed in this different practice, will avoid many difficulties, and be apt to consider each of them as indifferent, unless they prefer the new on account of its gaining ground every day. For I have found it in more than two thirds of the books printed for these last ten years. I shall insert the names of several authors of reputation in this practice; there are a great number more, whose works I did not happen to light on, when I wanted to examine them for this purpose. Those I name are in the order wherein I chanced to take them.

Messieurs d'Ablancourt, Giry, de Cordemoi, Boursaut, the abbot *Tessu*, the abbot *de Fenelon*, late archbishop of *Cambray*, the abbot *de Dangeau*, the abbot *de Choise*, *la Bruyère*, *Dacier*, the abbot *Fleuri*, the abbot *de Saint Pierre*, *Perraut*, *Dubois*, *la Fontaine*. All these are of the *French* academy. The *Journal des sçavans de Paris*, under the inspection of the abbot *Bignon*, of the *French* academy. The abbot *de la Trappe de Rance*, the abbot *de Saint Real*, *Marsolier*, *de Piles*, *Godeau*, *Arnault*, *Nicole*, *le Noble*, *Duguet*, *Pascal*, *Maucroix*, *Dubois*, *de Nassé*, *de Bellegarde*, *Varillas*: The reverend fathers *Malbranche*, and *Lami* of the oratory, the fathers *Mabillon*, and *Lami Bénédictins*, *Messieurs Bayle*, *Jurieu*, *Basnage*, *Abadie*, *Bernard*, *Beauva's* dictionary; the fathers *Tarteron*, *Lallemand*, and *Catrou*, Jesuits. In the following authors I have found this Orthography mixed with the old; whence it appears, that without attending to it they are often mistaken for each other. *Thomas Corneille*, *Racine*, *Despreaux*, *Fontenelle*, *Callicre*,

hier, Campistron, de Sacy, de la Motte, all chiefs of the French academy; the abbot de Vertot, Raguet, Madame des Houlières

CHAPTER XI.

Of the different marks or characters which besides the letters, are admitted both into the old and new Orthography.

THESE are the Elision, the Hyphen, the accents, the capital letters, the two tittles over a letter, and lastly, the pointing.

The word elision, the literal meaning of which is breaking to pieces, in our Grammar only signifies the suppression of a final Vowel; as, *a, e, i.*

A is suppressed by elision in the Article, and in the Pronoun *la*, followed by a Vowel or an *h* not aspirate: thus we do not say, *la-ame, the soul; je la-estime, I esteem her*; but *l'ame, je l'estime*. In the room of the *a* we substitute this mark (') which is called an apostrophe, and placed over the letter preceding that which is omitted, and in the same manner over every letter where there is an elision.

E final is suppressed by elision. 1st, In all monosyllables. We do not say, *je aime, I love; que il arive, let him come*; but *j'aime, qu'il arive*. This Rule extends no farther than to monosyllables, except in *jusque, even to; & parceque because*; which seems occasioned by their being Compounds of the monosyllable *que*, (see page 802.) 2dly, It is suppressed in the Adjective *grande*, when it is immediately followed by its Substantive: as, *la Grand' Messe, high mass; la Grand' Chambre; Grand' Salle, the great hall; grand' chere, good entertainment; grand' mere, a grandmother; grand-peur, great fear; grand'pitié, great pity; grand-chose,*

chose, a great thing. But in all these words, except *Grand Mere*, the elision at the end of *grande* is frequently not practised, particularly when some Particle goes before it; as *une, la plus, très, fort, &c. une grande chambre, a large room; la plus grande chère, the best entertainment; très-grande peur, very great fear, &c.*

The Vowel *i* is suppressed by elision in the Particle *si*, followed immediately by *il* or *ils*: as *s'il vient, if he comes; s'ils aprochent, if they approach; instead of, si il vient, si ils aprochent, &c.*

Hyphen.

The Hyphen is a small stroke of the pen; as (-) put commonly between the *t* of a Verb Interrogative, and the Personal Pronouns *il, elle, and on*: as *vient-il, does he come? lit-elle, does she read? dit-on, do they say?* When the *t* is separated from the Verb, and only added to avoid the gaping, which would be occasioned by two Vowels together, it is commonly placed between two hyphens; as, *viendra-t-elle, will she come; crie-t-il, does he cry.*

A Hyphen also is generally put between two or more words, which together make but one compound word; as, *avant-coureur, fore-runner; porte-manteau, &c.* This practice is of use, tho' custom has not made it necessary.

The accents.

Their principal use is, as we have before observed, to distinguish the sounds of the different accented *e*; (see page 94.)

The grave accent is moreover commonly placed over certain Particles: as, *à, to; là, there; de là, from thence; çà, here; à droit, on the right hand; à merveille, admirably; and serves to signify that these Particles are then Adverbs, and not Articles or Verbs, as they are on other occasions; as, la peine, the pain; de la vertu, of virtue; s'a été une erreur,*

erreur, this has been an error; il a droit de faire, he has a right to act.

The circumflex accent is sometimes placed, but in my opinion not very properly, over Participles; which some write, *veû, seen; conneû, known; peû, able*; and others, *vû, connû, pû*.

It would be difficult to find a reason for this practice, tho' it is not uncommon even amongst good authors. It may perhaps be said that the circumflex accent serves on this occasion, to shew that the *e* before the *u* must not be pronounced. The trouble may then be spared of inserting both the letter *e*, and the accent, since by writing *vu, connu*, without either of them, the effect is exactly produced, for which this useless trouble is taken. Others perhaps will say, they write *vû, connû*, to shew that the old Orthography placed an *e* before the *u*; which is only recollecting one useless difficulty, by inserting another.

Of the capital, or initial letters.

They are very plain to the view; and serve to distinguish proper names, which is of very considerable use. For it is a common difficulty, especially where the Language is not perfectly understood, to be employed in searching after a word, which proves to be a proper name: By a previous knowledge of which the difficult passage would have been readily understood, and much time saved. There does not appear to me the same reason for writing the names of sciences, arts, and professions, with capitals: which is nevertheless commonly done; as, *l'Astronomie, la Musique, le Magistrat, &c.* On these occasions the capitals seem of no other use, than to confound, at least to the view, these words with proper names. But this point is left to the printers, whose authority determines it.

Capitals are of service in the first word of a period, and of a verse; to distinguish the beginning of them.

The two tittles over a Vowel.

The use of these is of the more importance in our Orthography, as two or three of our Vowels signify on some occasions only one sound or syllable, and on others two different sounds or syllables. These must then be distinguished from each other, which can only be done by the means of the two tittles: thus in *hai*, *bated*; the Vowels *ai* make two syllables, and but one syllable in *je bais*, *I bate*. In *Piritbois*, *o* and *u* make two distinct syllables; whereas in *vous* they both make but one: In *fatigue*, *e* together with *u* makes one syllable or improper Diphthong; but not in *aiguë*, *acute*.

By the universal prevalence of this practice, it appears that the use of the two tittles is to signify, that the Vowel, over which they are placed, does not make one syllable, or improper Diphthong with the Vowel immediately going before it. But this Rule should not lead us into an erroneous practice too common, even with good writers, of putting these two tittles over a Vowel, which with the preceding one does and ought to make but one syllable: thus they write *avoüer*, to acknowledge; *louër*, to praise; *jouër*, to play; with two tittles over the *u* Vowel. According to their Orthography foreigners should read *a-vo-ü-er* and *lo-ü-er*; instead of *avou-er* and *lou-er*. The pretence that this is done to distinguish in these words the syllable made by the *u* from that of the following *e*, will be very far from justifying the practice, since the foundation and use of the two tittles are to distinguish a Vowel from another preceding it, and not from one following it. And even were not this the case, there would be as little reason for this practice; since it is impossible for the *u* Vowel to make an improper

Diphthong with a following Vowel ; it being never used in that manner, to signify only one sound.

Should they alledge that these two tittles in *avoir*, are to signify the union of two Vowels making there only one syllable ; they may be asked the reason of their using them in *baï*, *Saül*, &c. to signify the division of the two Vowels, which there form two syllables. The same mark, used to express two things directly contrary to each other, can therefore express nothing, because it distinguishes nothing. Their pleading that the example of many authors acquires the authority of custom, will prove but a bad argument, where a custom, as here, contradicts itself, and must therefore of necessity be erroneous, the two tittles, having been established by unanimous consent, to shew when a Vowel forms a different syllable from that which precedes it, cannot be applied to any other purpose destructive of their original and essential one.

And that it is essential for them to signify the division, rather than the union of two Vowels, can admit no doubt ; since the two practices being made useless by contradicting each other, it becomes necessary to preserve that which is universal and uniform, as is the former. The latter is not approved by the best writers on this subject ; moreover those who follow it are otherwise inconsistent. They pretend the two tittles signify the union of two Vowels, they should consequently use them wherever two Vowels make but one syllable, and write *aimer*, to love ; *feü*, fire ; which they carefully, and with very good reason, avoid.

Hence it will appear to be a kind of error, instead of double *i*, to put a single *i* with two tittles over it ; according to the practice of some in *pa-ïs*, which is pronounced as if it were written *pai-is*. By this means *i* is applied to two purposes contrary to each other ; in *pais* communicating to the preceding

ceding *a* the sound of *è* ; and in *baïr* depriving it of the same sound. Such inconsistencies would introduce the utmost confusion into our Language.

It is therefore much better to use *y* in *pays*, and such like words ; as, *essayer*, to try ; *élayer*, to support ; this letter being commonly used in the middle of words to express the sound of double *i*, without any inconvenience arising from it.

CHAP. XII.

Of Pointing.

Pointing is the manner of employing several characters, to distinguish the different parts of a discourse. These are, a single or full point, as (.) a comma as (,) a point and a comma called a semicolon (;) and two points called a colon (:) to which are to be added, the mark of interrogation (?) and the mark of admiration (!)

This practice, which these latter ages have introduced, is of exceeding great benefit to Grammar, by preventing several ambiguities arising from the relation of words to one period rather than to another. By an omission of pointing, invincible difficulties have arisen in the holy scripture, in the exposition of the principles of religion, in the publication of laws, and contracts of the utmost importance to society. Nevertheless custom has not yet entirely fixed the use of all the characters in pointing. On this occasion every author most commonly makes a system for himself, and the system of some is not to admit of any. Some have offered particular methods to the publick, which has rejected them. Shall we for this blame the publick or the authors ? The publick is constantly in the right, or however has the same deference paid to it, as if it were. It must be allowed indeed to be exceeding

ing difficult, if not impossible, to form an exact system of pointing, which all the world shall agree to; on account either of the infinite variety, whereof the order of words and Phrases will admit, or of the various opinions entertained on this subject. The common account is as follows.

The comma serves to distinguish Nouns, Verbs, Adverbs, and the parts of a Period, not necessarily connected together.

The full point signifies that the Period is complete, and the sense entirely finished. The colon is frequently used in the middle of a Period, or to signify that the sense is not so complete as the point would express. The semicolon shews the sense less perfect than the colon, and more so than the comma.

This common account will not I fear convey very determinate ideas, since we are still at a loss to know what it is to distinguish Nouns, Verbs, and the parts of a Period not necessarily connected together. We are still to be informed, what is a complete Period, and a sense entirely finished.

To explain this perfectly, is perhaps a task beyond our ability: we may however give some new light to it, by taking notice of certain particulars, hitherto not sufficiently considered.

It is certain that the comma serves to distinguish the several parts of a period, in each of which, there is a Nominative of a Verb, and a Verb: as in the following Period, *si tant des gens se plaisant à lire des bagatelles, c'est peut-être que leur esprit ayant peu de force, ils aiment les choses aisées à comprendre; if so many people are pleased with the reading of trifles, it is perhaps because their mind having little vigour, they love such things as are easy to understand.* Also in this other; *l'inquiétude qui accompagne les passions, suffit seule pour nous convaincre, qu'il vaut mieux les modérer que de les satisfaire;*

tisfaire; the anxiety which attends the passions, may alone be sufficient to convince us, that it is more beneficial to moderate than to gratify them.

It is no less certain that the comma is used to distinguish several Substantives, Adjectives, Verbs, or Modifiers, in the same Period, which do not actually modify each other, or which are not connected by a Conjunction, as in the following examples with regard to Nouns: *la vertu, l'esprit, la science sont les vrais biens de l'homme; virtue, understanding, learning are the real possessions of a man; or, pour réussir dans le monde, il faut avoir un esprit souple, poli, actif, insinuant; to succeed in the world, it is necessary to have a mind supple, smooth, active, insinuating; or, souffrez, priez, gémissiez, travaillez, &c; suffer, pray, lament, labour, &c; or, on ne devient point savant, que l'on n'étudie constamment, méthodiquement, avec goût, avec application; a man will not become learned, unless he studies constantly, methodically, with taste, with application; or, les livres, la conversation, la promenade, servent à passer doucement la vie; books, conversation, exercise, serve to make life pass agreeably.* The following are for Verbs; *Il faut veiller, prier, travailler, se renoncer soi-même, pour gagner le ciel. We must watch, pray, labour, deny our selves, to gain the kingdom of heaven.* The following are for Adverbs; *on agissant prudemment, constamment, & vivement, on ne manque guères de réussir; in acting prudently, constantly, and vigorously, one scarce ever fails to succeed.*

I have observed that words, between which the comma is placed, should not be actually modified: thus a comma is not put between these three Nouns, *le rapport d'une partie à son tout; the relation of a part to the whole;* nor between these three Verbs, *le faire travailler à obtenir une grace; to make him labour to obtain a favour;* nor between

these modifiers, *très-parfaitement assorti* ; perfectly well sorted ; or, *bien mal composé* ; very ill composed.

Neither is a comma inserted where different words are connected in the same Phrase by a Conjunction ; as, *l'imagination & le jugement ne sont pas toujours d'accord* ; imagination and judgment do not always unite.

It need not be put between two very short Phrases, especially if they are governed in the same manner and connected by a Conjunction : as, *Alexandre conquiert l'Asie et il établit la monarchie des Grecs* ; Alexander conquered Asia and established the Grecian monarchy. But if two Phrases connected by a Conjunction are somewhat longer, especially if the manner of their being governed is different, the comma must then be inserted : as, *nos François ont excélé dans la tragédie, et les anciens ne l'emportent pas sur nous en ce point* ; our French authors have excelled in tragedy, and the ancients do not surpass us in this particular.

Sometimes one Proposition includes another, which because it is but a part of the entire Phrase may be called Partitive : as, *il fait toujours, à ce qu'il dit, les plus belles choses du monde* ; he is constantly doing, as he says, the finest things in the world ; or, *ceux qui font le plus de menaces, ne sont pas les plus méchans* ; those who threaten most, are not the most wicked ; or, *les peuples sauvages étant hommes, ils sont capables de raisonner juste* ; the savages being men, are capable of reasoning rightly ; or, *pour entretenir la discipline dans un état, il faut quelquefois des exemples de sévérité* ; to maintain order in a state, there must sometimes be examples of severity ; or, *selon la maxime des plus sages philosophes, c'est regner que de se posséder soi-même* ; according to the maxim of the wisest philosophers, to govern one's self is truly to reign. In each of these propositions it appears, there is a Partitive Phrase with

with a Noun and a Verb at least virtually: for, *les gens qui sont le plus de menaces, &c.* is equivalent to *les gens considérez, en tant qu'ils sont le plus de menaces*; and *les peuples sauvages étant hommes,* signifies *puisque les sauvages sont hommes.* And so of the rest.

The comma is put after these Partitive Phrases unless they are very short: as, *celui qui trompe est trompé*; he who deceives is deceived; or, *l'occasion s'étant présentée je la pris,* the occasion offering I took it, &c.

In these short Phrases, the comma is frequently omitted, because the whole Proposition at once appearing so plain, there is no need of any help to distinguish the parts of it. Nevertheless to use the comma here, is following the rule or rather the reason of it, tho' it is not the most common practice.

Observe that sometimes when one of these imperfect Phrases follows the principal Verb of the Proposition, the comma is not put between the Verb, and the following Phrase, as it would be, were this partitive Phrase before the Verb: as, *il faut être interrogé pour répondre*; one must be questioned in order to answer. But if we say *pour répondre, il faut être interrogé*; here the comma is used. The cause of this perhaps is, that the former being the more natural order of the words, the sense readily discloses it self and has no need to be assisted by the comma. But if in the natural order, the Proposition contain two very long parts, a comma should then be put between them: as, *il faut s'accoutumer à ne faire jamais de discours frivoles, pour être toujours en état de parler avec justesse*; it is necessary to accustom one's self never to utter frivolous discourses, in order to be always in a condition to speak with propriety. When the Partitive Phrase is a Parenthesis, and has a Nominative, and a Verb expressed, a comma must be put both before and after the

the Parenthesis; and if it exceeds three or four words, it is inclosed between two crochets or such marks as these ().

The full point (.) is placed after the sense is complete, and the Period finished; that is, after a collection of several Phrases, each of which raises the expectation of another until the last: as, *si un déplaisir aussi grand que celui d'avoir perdu le meilleur de ses amis, pouvoit laisser place à d'autres chagrins, j'aurois eu une mortification très-sensible de me voir privé de mes livres*; if a sorrow so great as that arising from the loss of one's best friend, could leave room for other troubles, I should have suffered a very sensible mortification to find my self deprived of my books. When therefore the last of the Phrases expressed, gives no expectation of another, the Period is ended, the sense is completed, and there a full point must be placed.

Here occurs an important reflection concerning such Periods as have a member, (see page 30.) which I shall term supernumerary; it being a part of which no expectation is given by what preceded, and which yet depends on it; as if after the above-mentioned Period I should add, *mais les plus grandes douleurs étouffent les moindres*, but the greater afflictions suppress the less. It is plain that *mais* here supposes what went before; namely, *si un déplaisir aussi grand pouvoit augmenter &c. j'aurois eu &c.* In this case the full point must not be put till after this supernumerary member, which is reckoned to belong to the preceding Period.

Before these supernumerary members of a Period must be placed a mediate point, of less strength than the full point, and of more than the comma, namely, either the colon (:) or the semicolon (;) which are often used indifferently for each other; and generally in all cases, where certain members of a Period depend on what went before, which never,

nevertheless alone completes the sense, without any dependence on what follows.

This may happen in various instances and is most remarkable, when the supernumerary member is distinguished by a Conjunction: as, *cependant*, *néanmoins*, nevertheless; *mais*, but; *excepté que*, except that; *si bien que*, de manière que, so as; *d'autant plus que*, so much the more; *quoique*, altho'; *parce que*, because; *puisque*, since; *pourvu que*, provided that; *afin que*, to the end that; *du reste*, besides; *au reste*, finally; *car*, for; and such like. For example, *le siècle d'Auguste a tellement été celui des excellens poëtes qu'ils ont servi de modèles à tous les autres; cependant il n'a point porté de poëtes tragiques*; the age of Augustus was so far the age of excellent poets, that they have served for models to all who have succeeded them; nevertheless it did not produce tragick poets. Here it is obvious, that a mediate point must be placed before *cependant*.

Sometimes when a Period is very long a mediate point is put in the middle of it, without any relation to these supernumerary parts: this custom was perhaps introduced to signify, that in this place there is very near as much occasion for resting to take breath, as where the supernumerary part in an ordinary Period begins; and as the supernumerary member is sometimes near the middle of the Period, the mediate point would then have been placed there.

However this practice may be omitted where each member of the Period raises an expectation of the following; there being none supernumerary. Besides, as the French Periods are not so long as the Latin, there is no occasion for resting to take breath before we come to the end of them, and consequently any mark to give notice of it is utterly useless. It is difficult to specify exactly in what Cases the colon is to be used rather than the semicolon,

colon. We can only observe, that the former discovers in the supernumerary Phrase, a meaning more disengaged from what precedes, and a greater occasion to take breath ; and should therefore rather than the semicolon be put before Conjunctions adverbative, restrictive, conditional, &c. such as *cependant, mais, néanmoins, d'ailleurs, du reste, excepté, pourvu que, à condition, &c.*

The semicolon should be preferred in supernumerary Phrases, which not only suppose the precedent ; but even depend on them for their construction, seeming to be parts of them : as, *vous êtes insensible aux bontez d'un Dieu qui vous a prévenu le premier ; d'un Dieu qui n'est jaloux de votre cœur que pour votre propre félicité ; d'un Dieu qui trouveroit également sa gloire à vous perdre par justice, comme à vous sauver par miséricorde.* You are insensible to the goodness of a God, whose mercy has prevented your wishes ; of a God, who is jealous of your heart only with a view to your own happiness ; of a God, who would equally display his glory in destroying you by his justice, as in saving you by his mercy. Also, *le discours avoit deux parties ; la première, où l'on montrait la nécessité de combattre ; la seconde, où l'on montrait l'utilité qui en devoit revenir.* The Speech consisted of two Parts ; the first, wherein he shewed the necessity there was of engaging ; the second, wherein he shewed the advantage which would arise from it.

But this distinction often proceeds from a practice which we before suggested, and which regards all the different parts of pointing. It is, that when Phrases are very short, the pointing is made weaker, than when they are of a greater length ; as in the following Proposition ; *les personnes, qui par une vertu solide & constante méritent l'estime des honnêtes gens, ne manquent guères aussi de l'obtenir.* Persons, who by a real and uniform virtue deserve the esteem

esteem of valuable people, seldom fail of obtaining it. A comma is put between the two Parts of this Proposition, because they are long. But in the following Phrase, *les gens qui ont de la probité sont estimez*; people of probity are esteemed; the two parts being short, the comma is not placed between them; also if to this last be added a pretty long supernumerary Phrase: as, *mais ce n'est pas toujours aussi-tôt qu'il seroit à souhaiter*; but it is not always so soon as one would wish; then the semicolon should be used; whereas the comma is sufficient when the Phrases are very short: as, *la vertu est respectable, mais les impies la méconnoissent*; virtue is venerable, but the impious despise it.

There still remains a particular difficulty in distinguishing when the full or a mediate point is to be used; or in other words exactly to determine the end of a Period. This proceeds from two circumstances.

1st, Conjunctions, as we have observed, commonly discover the beginning of the supernumerary member of a Period; and yet it must be owned, that these very Conjunctions are often rather the beginning of a new Period, than of the supernumerary member of the precedent. In such cases a full point must be used to shew, that what follows is really a new Period. But the distinction of the beginning of a new Period, from that of a supernumerary part, the writer's opinion of the sense must determine. When what follows the Conjunction, contains as much as, or more than, the precedent part, it is generally a new Period. It must also be considered, that many of these Conjunctions do not always imply a strict connection of the following parts with what went before; but are only used to signify a kind of transition in the discourse; which is very frequently the use of *mais, en effet, au reste, &c.*

The

The second difficulty is, when the sense seems to be completed in several Phrases very short, and detached from each other, and which yet do not appear to be Periods. The short unconnected and familiar discourse, is most liable to this; as for example, *on vous attend; donnez incessamment de vos nouvelles; vous seriez blâmé de manquer une occasion si avantageuse.* They expect you; communicate your news directly; you would be blamed for neglecting so favourable an opportunity. As on these occasions, each single Phrase forms as complete a meaning as an entire Period; it is evident that each of them should be distinguished by a full point. Nevertheless, as the discourse from its brevity is otherwise readily understood, this exact pointing may be neglected or lessened. It may here be proper to give some account of a sort of Periods peculiar to the short unconnected style, with which we shall conclude our discourse on the subject of pointing.

These Periods consist of several Phrases or Expressions, which, tho' each of them taken separately often seems to make a complete sense, are nevertheless only particular Phrases or Propositions subordinate to one principal proposition, whereof they discover the several various circumstances or views. If any are unwilling to allow the name of Periods to this collection of several Phrases without a Grammatical connection, we will yield it up to them, being determined never to dispute about words. We shall however give an example of these Periods.

Il vient une nouvelle; on en rapporte les circonstances les plus marquées; elle passe dans la bouche de tout le monde; ceux qui en doivent être les mieux instruits la croient, la disent, la répandent; j'agis sur cela; je ne crois pas être blâmable. News is come; the most remarkable circumstances thereof are related; they are in every body's mouth; those who should be
the

the best informed thereof believe them true; talk of them; spread them abroad; thereon I act; I do not think myself blame-worthy. All the parts of this Period, it is plain, are only particular circumstances or views of this principal proposition: *je ne crois pas être blâmable.* Another is, *Les plus belles apparences sont trompeuses dans le monde: tout vous rit lorsque souvent tout est sur le point de vous manquer: on s'appuie sur une fortune laquelle au même moment creuse des précipices sous nos pas: Et on s'enivre des plus douces espérances la veille même des plus affreux désespoirs.* The fairest appearances in the world are deceitful: it is common for every thing to smile on you even at the instant when every thing is going to fail you: we rely on fortune who at the same time is sinking precipices under our feet: and we fondly indulge the most pleasing hopes even on the brink of the most terrible calamities. In a narration, the particulars of the thing one would relate form the Period: as, *les ennemis avoient fait une marche secrète; quelques cavaliers avancement pour les reconnoître; toute notre armée suit lentement:* the enemies had marched privately; some horse advance to discover them; our whole army follows slowly.

These examples explain the nature of a Period in the short unconnected style. The full point should not be put till the Period is at an end; in the other parts of it one of the two mediate points is to be used, according to the observations we have made; and as the author designs their connection to be more or less strict.

The mark of interrogation, and the mark of admiration, are put the former after a Period containing a question, the latter after one expressing admiration or astonishment; as, *après tant d'avertissemens se jétra-t-il dans le précipice?* after such repeated warnings will he cast himself down the precipice? or, *après tant d'avertissemens se jéter dans*
le

le précipice ! after such repeated warnings to cast himself down the precipice !

To conclude, let all imaginable care be employed in observations on the subject of pointing, it will still be liable to difficulties, which are impossible to be wholly prevented. These rules and principles may however in general be of service to determine in cases where assistance is much wanted.

PART

PART II.

SECTION II.

Of the proper use, with respect to practice, of the three parts of a Language, which are as I have observed (see page 29.) Nouns, Verbs, and Modifiers; the particular uses of which I shall first explain; but as after this the difficulty of joining them together will still remain, I shall add a dissertation concerning the Syntax, or the construction of these three different parts united.

CHAP. I.

Of Nouns.

HAVING before explained their nature (see page 31.) I come now to shew, 1st, their Numbers; 2dly, their Genders; 3dly, their Articles; these relate to all Nouns, but particularly to the Substantives, which indeed are properly the only Nouns. (see page 33.) We shall afterwards proceed, first to single and ordinary, and then to comparative and numeral Adjectives: after which we shall shew the use of such Nouns as are commonly called Pronouns.

M

Nouns

Nouns ending in *s*, *x* or *z*, have the Singular and Plural alike: as, *le fils*, a son; *les fils*, sons; *une voix*, a voice; *plusieurs voix*, several voices; *le nez*, the nose; *les nez*, noses, &c.

The *x* is properly only *cs* or *gz*, and the *z* only a weak *s*, since they often take the sound of *s*.

Nouns not ending with one of these three letters, take an *s* in the Plural: as, *esprit*, mind; *esprits*, minds; *arbre*, a tree; *arbres*, trees; to this rule there are the following exceptions.

1st, Nouns ending in *al* or in *ail* make *aux* in the Plural: as, *animal*, *animaux*; *travail*, labour, *travaux*, labours.

Observe nevertheless, that several Adjectives in *al*, have no Masculine Plural in use: as, *austral*, southern; *boréal*, northern; *conjugal*, fatal, filial, final, frugal, literal, naval, pascal, pastoral, trivial, venal, &c. The Substantives *bal*, a ball; *cal*, callus; *pai*, a pale; *régal*, a feast; make the Plural *bals*, *cals*, *pals*, *régals*.

Observe also that several of the Nouns in *ail* take only an *s*, and make not their Plural in *aux*: as, *atirail*, equipage; *camail*, a bishops robe; *détail*, particulars; *éventail*, a fan; *gouvernail*, a rudder; *mail*, a mallet; *portail*, a portal; *serail*, a seraglio; which make *atirails*, *camails*, &c. and that some others have scarce any Plural in use: as, *bercail*, a sheepfold; *poitrail*, the chest of a horse, &c.

2dly, Nouns ending in *é* Masculine, take *z* in the Plural: as, *bonté*, goodness; *vérité*, truth; make *bontez*, *veritez*. But herein custom is divided; several of the academy and other good writers, following the general rule of putting an *s* to these words in the Plural, and retaining the accent on the *e*: as, *vérité*, *vérités*: the *z* therefore is instead of the *s* final and the accent over the *e*.

3dly, Nouns ending in *eu* and in *au*, instead of *s*, take *x* in the Plural: as, *jeu*, play, *jeux*; *feu*, fire,

fire, *feux*; *bateau*, a boat, *bateaux*: yet *bleu* makes *bleus*. Some Nouns in *ou*, take *x* or *s* indifferently: as, *caillou*, a flint; *cailloux* or *caillous*.

Oeil, the eye, makes *yeux*; but we say *œils de bœuf*, ovals: *aïeul*, a grandfather, makes *aïeux*; *loi*, law, makes *loix*; *ciel*, heaven, makes *cieux*: but we say, 1st, *ciels de lit*, bed-testers; 2dly, *ciels*, a term in painting signifying the sky in a picture; 3dly, *des arc-en-ciels*, rainbows; *gentilhomme*, a gentleman, makes *gentilshommes*, the *l* not being pronounced in the Plural: in the Singular it has the sound of a liquid *l*. Many people of fashion even at *Paris*, want to be put in mind of this rule against which they frequently offend.

Some Nouns have no Plural, and others no Singular: they are distinguished in the dictionaries. In the Plural of Nouns ending in *nt*, the *t* before the *s* is sometimes left out; as, *enfant*, a child; *enfants*, children, instead of *enfants*: most people write *cens*, instead of *cents*, for the Plural of *cent*, a hundred; as, *deux cens hommes*, two hundred men, &c.

Nouns compounded of the Pronouns *mon* and *ma*, change them into *mes*, in the Plural: as, *Monsieur*, *Messieurs*, *Monseigneur*, *Messeigneurs*, *Madame*, *Mesdames*.

Nouns used only in the Singular, are 1st, the names of metals; as, *or*, gold; *argent*, silver, &c. 2dly, the names of virtues and vices, when they express the habit of them: as, *la charité*, *la haine*, *hâter*, &c. But when their acts are expressed they have a Plural: as, *faire des charités*, to bestow charities; *entretenir des haines*, to keep up animosities; except *foi*, faith; *pudeur*, modesty; *modération*, and a few such like, for we do not say *des pudeurs*, &c.

The following words also have very rarely, if ever, a Plural; *absinthe*, wormwood; *bonheur*, happiness; *courroux*, wrath; *encens*, incense; *estime*, ef-

teem; *eucharistie*, the sacrament; *extrême-onction*; *faim*, hunger; *gloire*, glory; *orvietan*; *pourpre*, purple; *renommée*, fame; *repos*, quiet; *sang*, blood; *soif*, thirst; *sommeil*, sleep; nor have the Infinitives and Adjectives, when they sometimes become Substantives: as, *le boire*, drink; *le nécessaire*, &c.

Some Nouns have only the Plural; as, *les matines*, matins; *nones*; *vêpres*, vespers; *ténèbres*, darkness; *pleurs*, tears; *gens*, people; *ancêtres*, ancestors, &c.

Of the Gender of Nouns.

NOUNS are called Masculine, when the Article *le*, and Feminine when the Article *la* is joined to them. The difficulty then, is to know what is the determination of custom on this head, which should not long interrupt the progress of a learner; this knowledge being better acquired by practice, and consulting a dictionary, than any other way. In the mean time some assistance may be obtained from the rules we have given to distinguish the Gender of Nouns, in the third part of this Grammar.

Of the Articles of Nouns.

Articles in general are particles (see page 36.) placed before Nouns to distinguish the different uses of them, the perfect knowledge of which is a point of the greatest importance in our Language, being attended with such difficulties as foreigners scarce ever surmount.

In order to give a more clear and easy view of this subject, we shall distinguish three orders or kinds of Articles, to which for brevity, and in compliance to custom, we shall continue to give that name. The common distinction is of two only, the

the definite, and the indefinite, which we shall retain, and add to them a third distinct and resulting from them both, which we shall therefore call the mediate Article: it might also, for reasons we shall give hereafter, be called the indefinite participative.

The first order of Articles, or the definite Article Singular.

For the Masculine.

For the Feminine.

- | | |
|----------------------------------|-----------------------------------|
| 1. <i>Le Prince, the Prince.</i> | <i>La Princesse, the Princess</i> |
| 2. <i>Du Prince.</i> | <i>De la Princesse.</i> |
| 3. <i>Au Prince.</i> | <i>A la Princesse.</i> |

The definite Article of all Nouns, as well Masculine as Feminine, beginning with a Vowel or an *b* not aspirate, is formed from the Feminine Article before mentioned, the letter *a* being left out, and an Apostrophe put in its stead, in the following manner.

- | | | |
|------------------------|------------------------|---------------------------|
| 1. <i>L'oiseau a</i> | <i>l'aile, a wing.</i> | <i>l'honneur, honour.</i> |
| | <i>bird.</i> | |
| 2. <i>De l'oiseau.</i> | <i>de l'aile.</i> | <i>de l'honneur.</i> |
| 3. <i>A l'oiseau.</i> | <i>à l'aile.</i> | <i>à l'honneur.</i> |

11 The better to explain our Articles, we shall mention the account some authors give of their origin. There was formerly in the Singular no other Article definite than *le* for the Masculine, *la* for the Feminine, and in the Plural *les* for both. To these were added the particle *de*, and the particle *à*: as, *le prince, the prince*; *de le prince, of the prince*; *à le prince, to the prince*; *les princes, the princes*; *de les princes, of the princes*; *à les princes, to the princes*. This practice is still retained in the Articles of the Singular of Nouns Feminine: as, *la princesse, the princess*; *de la princesse, of the princess*; *à la princesse, to the princess*; and of Nouns Masculine

beginning with a Vowel, an Apostrophe being put in the room of the *e* Feminine of the Article *le*: as, *l'amour*, love; *de l'amour*, à *l'amour*. But by degrees there has been introduced a contraction of the Articles *le*, *la*, *les*, with the particle *de* or *à*, in the following manner: *de le* and *de les*, have made *du* and *des*; *à le*, and *à les*, have made *au*, and *aux*. Even at this day in *Artois*, and in *Picardy*, where a part of the old French still remains, they say *de le mien*, of mine; and *à le mien*, to mine; instead of *du mien*, and *au mien*.

The definite Article Plural for all Nouns.

1. *Les princes, les princesses, les oiseaux, les ailes, les boneurs, the princes, &c.*
2. *Des princes, of the princes, &c.*
3. *Aux princes, to the princes, &c.*

THE three several ranks we see in the definite Article, will also appear in the other Articles. The first of these commonly answers to the Nominative and Accusative Cases in the Latin; the second to the Genitive and the Ablative; and the third to the Dative Case. This will explain the meaning of the word case, thus applied. Tho' there are but three ranks or cases distinguished in Nouns, several Pronouns which we shall hereafter particularise require four,

The second order of Articles, or the Article indefinite.

IN the first case it has no particle; for the second it takes *de* or *d'*, and for the third *à*, as in the following examples.

- | | | |
|-----------------------|-----------------------|----------------------|
| 1. <i>Dieu</i> , God. | <i>gens</i> , people. | <i>Aristote</i> . |
| 2. <i>De Dieu</i> . | <i>de gens</i> . | <i>d' Aristote</i> , |
| 3. <i>A Dieu</i> . | <i>à gens</i> , | <i>à Aristote</i> . |

This

This Article is the same in the Plural, as in the Singular.

The third order of Articles, or the mediate and partitive Article.

THIS is a sort of indefinite Article, which in its first case takes the particles used for the second of the foregoing Articles: namely, *du, de-la, del', des, de*. In the second case it always takes *de* like the Article merely indefinite, and differs not from it. In the third case, *à* is added to the five particles beforementioned, as in the following examples. The first case *du bien*, worth; *de la paille*, straw; *de l'eau*, water; *des savans*, scholars; *de faux savans*, pretended scholars: as, *du bien*, *de la naissance*, *de l'esprit* donnent accès dans le monde; wealth, birth, understanding gain a favourable introduction into the world; or *des savans ont erré*, scholars have mistaken; or, *de faux savans se font écouter*, pretended scholars will be heard.

The second case *de; une quantité de bien*, a quantity of wealth; *un feu de paille*, a fire of straw; *une pinte d'eau*, a pint of water, &c.

The third case: *à du bien, à de la paille, à de l'eau, à des savans, à de faux savans: n'aspirer qu'à du bien*, to have a desire to nothing but wealth: *comparer à de la paille*, to compare to straw; *j'ai oui dire à des savans*, I have heard the learned say, &c.

The difficulty with regard to these three kinds of Articles, does not consist in remembering that they are distinct, and knowing them particularly from each other, but in the knowledge of the manner of applying them, which we shall treat of next.

The use of the definite Article.

ALL our Grammarians say, that this Article is put before such Nouns as are understood in a definite or determinate meaning; as the indefinite Article is used in an indefinite or indeterminate one, whence each of them derives its name. But what this definite or indefinite meaning is, hitherto they have not explained, and indeed to explain it will be found no very easy task.

Suppose we say that a Noun taken in the definite sense, is one which either of it self or by its circumstances points out a particular object, or a species of objects: this makes two sorts of definite senses individual and specifick. By a species of objects, I mean a number of such as are considered under one idea, which will be made more clear by examples.

If I say *le soleil luit*, *the sun shines*; this Noun *le soleil* signifies here a particular object distinct from any other, and consequently is taken in an individual definite sense.

If I say *l'homme qui m'instruit*, *the man who teaches me*; here the word *homme*, taken with its circumstances *qui m'instruit*, signifies also a particular object distinct from any other; and therefore forms an individual definite sense.

If I say *les hommes sont mortels*, *men are mortal*; the word *les hommes* comprehends here a whole species of objects, namely of men: and is therefore a definite sense, but specifick. The species is sometimes expressed by a Noun in the singular Number, which makes no alteration to this rule: When I say, *l'homme est mortel*, *man is mortal*; it is very evident that *l'homme* then signifies the whole species, or all mankind. Moreover, if I say *les hommes, qui font du mal aux autres, s'en font*

font à eux-mêmes; *men, who do mischief to others, do it to themselves*; this word *les hommes* with its circumstances or modifications, *qui font du mal, &c.* comprehends also a whole species of objects, namely, that of men, who do mischief to others; for we then consider them under this single idea; and this therefore makes also a specifick definitive sense.

These examples contain the definite sense, which, as we have observed, distinguishes one particular object from every other particular object, or one species of objects from every other species. This is what the philosophers call the individual distinction, and the specifick totality. It may be proper here to explain each of them more particularly, since they contain the whole mystery of our articles.

The individual distinction is discovered, 1st, by several particular circumstances following a Noun: as, *le livre que j'estime, the book which I esteem*; *la personne dont je vous ai parlé, the person I spoke to you of*; *le plus savant qui soit, the most learned man alive*; *l'honneur de mon ami, the honour of my friend*; *la rivière de Seine, the river Seine*; &c. 2dly, By circumstances of place and time, which of themselves are perceived without being expressed. As when in France we say, *le roi, the king*; without adding *de France*; or when we say, *le premier, the first*; *le mien, mine*; &c. something said before sufficiently pointing out what this *first*, and *mine* are. Or when I say, *donnez-moi le pain, le sel, &c. give me the bread, the salt, &c.* for here I am plainly understood to mean the bread and salt near at hand, or some such like circumstance. Moreover, in speaking of the members of the body, or of the faculties of the mind; it is usual to say, *j'ai la poitrine échauffée, I have a heat at the stomach*; *vous avez mal à la tête, you have a disorder*
in

in the head; il a la mémoire foible, he has a weak memory; for here it is very plain, that each of these three objects, the stomach, the head, and the memory, must be that of the Person signified by the Nominative of the Verb.

The specifick totality is discovered, when the name of the thing mentioned, taken with all its circumstances, if it has any, agrees to the whole species, that is, to all the objects which taken in this manner it can be applied to: as, *les vices, vices; les vertus, virtues; les vérités, truths; les faussetez, falsities; les anges, angels; or which amounts to the same, le vice, vice; la vertu, virtue; l'ange, angel; l'homme, man, taken in a general and universal sense: or, le vice triomphant, vice triumphant; la vertu humiliée, virtue depressed; &c.* If I say these Nouns agree to all that can be called *vice, virtue, angel, man*, or to what can be called *vice triumphant, virtue depressed, &c.* they contain a specifick totality, and require the definite Article.

According to these principles, it must also be put before such names of things, as, being composed of several different objects, nevertheless make but one collective whole; as, *l'armée, the army; le peuple, the people, &c.*

The definite Article is therefore to be used where-ever you find a Noun taken in a definite sense, which contains an individual distinction, or a specifick totality; or in other words, a sense which points out either a particular object, or a whole species of objects.

The general use of the indefinite Article.

IT is used before Nouns taken in a vague, indefinite or indeterminate sense; that is, according to the account we have just now given, in a sense, which does not denote either an individual
distinc.

distinction, or a specifick totality : as if I say, *idée de visionnaires*, a notion of visionaries ; or, *table d'or*, a table of gold ; the words *visionnaires* and *gold*, do not here signify the whole species of visionaries and of gold in the world. Neither do they signify, any particular visionary, or gold : they are therefore taken in an indefinite sense. Also if I say, *je demanderai conseil à gens sages*, I will ask advice of wise people ; here *wise people* cannot be said to distinguish any particular *wise people*, or to include the whole species of wise people in general ; since my meaning would not be to ask advice of all wise people : the Noun is therefore taken in an indefinite sense, and requires the indefinite Article. Custom having established some exceptions to the general use of this Article, a farther, and more particular explanation will be necessary to make it more exactly known.

The particular uses of the indefinite Article.

IT is placed with Nouns and Pronouns, which being of themselves exactly distinguished, have no need of the definite Article for any farther distinction. Such are :

1st, The Pronouns, *moi*, I ; *toi*, thou ; *soi*, himself ; *lui*, he ; *ce*, this ; *celui*, he or that ; *qui* who ; &c. except first, the Possessive Relatives ; as, *le mien*, mine ; *le tien*, thine ; *le leur*, their ; &c. 2dly, *le même*, the same ; *du même*, of the same ; 3dly, *lequel* taken in the sense of *qui* or the Latin (*uter*) which of the two : as, *un palais, auquel on a fait une façade* ; a palace, to which they have made a good front : *duquel parlez-vous ?* which of the two do you speak of ? But *quel* signifying (*qualis*) what, requires the indefinite Article : as, *de quelle maison parlez-vous ?* of what house do you speak ? 4thly, *autre*, another ; and *l'un & l'autre*,

tre, both; thus we say, de l'autre, and de l'un & de l'autre.

2dly, All proper names of persons, and those of some planets; as, *Mars, Jupiter, Saturn* and *Venus* used as proper names, together with certain titles which custom affixes to proper names; such as, *Monsieur, Madame, Monseigneur, Messire, Maître, or Saint, Sainte, &c.* Thus *Dieu* is declined, *de Dieu, à Dieu*: because it is the proper name of the Being, who alone is the sovereign of the universe; thus we decline *Socrate, de Socrate, à Socrate*: *Monsieur Gassendi, de Monsieur Gassendi, à Monsieur Gassendi*: *Saint Pierre, de Saint Pierre, à Saint Pierre*: *Sainte Madelène, de Sainte Madelène, à Sainte Madelène.*

I say proper names used as such: for if they are used in such a manner, as to be applicable to several objects, they then take the definite Article; as, *le Dieu des Chrétiens, the God of the Christians*; *le Dieu des miséricordes, the God of mercies*: *on ne doit attendre du Dieu des Chrétiens que sainteté, we ought to expect nothing but holiness from the God of the Christians*: *on ne peut trop se confier au Dieu des miséricordes, we cannot confide too much in the God of mercies.* We should say, *le Socrate d'Athènes, the Socrates of Athens*; *le Mercredi saint, the holy Wednesday*; taking *Socrate* and *Mercredi* for Nouns applicable to several particular objects; and tho' it is usual to say, *venir de Flandre, and not de la Flandre, to come from Flanders*; because *Flandre* is a proper name, which does not take the definite Article; yet we say, *venir de la Flandre Française, to come from French Flanders*; the word being then supposed applicable to several subjects; as, *French Flanders* and *Spanish Flanders.*

We also sometimes consider one Noun as multiplied, to express subjects supposed to be alike, and then the definite Article is used; as, *les Démosthènes,*

mostbènes, les Cicérons ne se retrouvent pas dans tous les siècles; Demosthenes, and Ciceroes are not to be found in every age.

3dly, The proper names of provinces and of kingdoms (some excepted, which take their names from the capital city; as, *Valence, Valencia*; and the names of some islands, as *Candie*) take the definite Article in the first case; as, *la France, le Languedoc, la Chine*: they also retain it in the other two cases, when the words, with which they are joined, do not signify the remaining in, coming to, or going from these countries. Thus we say, *la politesse de la France plaît partout, the politeness of France pleases universally; le sort de l'Espagne dépendoit de la Castille, the fate of Spain depended on Castille; on attribue à l'Alemagne l'invention de l'imprimerie, we attribute to Germany the invention of printing.* But with words expressing the place from whence one departs; we say, *venir de France, to come from France; sortir de Castille, to go from Castille; mon départ d'Alemagne, my departure from Germany, &c.* For such words as denote the place one resides in or comes to; instead of putting these Nouns in the third Case, we use them without the Article, and place the Preposition *en* immediately before them; *demeurer en France, to reside in France; aller en Italie, to go into Italy; venir en Bretagne, to come into Britany.*

The indefinite Article of the Genitive, is also affixed to names of provinces and kingdoms, when they serve to distinguish a Noun Substantive immediately preceding them, by pointing out the country it belongs to; as, *roi, ou royaume d'Espagne, the king, or kingdom of Spain; gouverneur, ou gouvernement de Picardie, the governour, or government of Picardy; modes de France, Fashions of France; vin de Champagne, wine of Champagne; chevaux de Barbarie, horses of Barbary.* It may also be used

used after a Superlative; as, *le plus grand homme de France, the greatest man of France.*

The farther use of the Article, with regard to the proper names of some countries, is so irregular that a learner should not stop at it. We shall only observe, that some of these Nouns keep the definite Article in all their Cases, it even making a part of them. The most considerable are; *la Chine, le Japon, le Mexique, les Indes, le Pérou, &c.* also, *la Marche, le Perche, le Maine*, provinces of France: *le Milanès, le Mantouan, le Parmesan, l'Abruzze, &c.* divisions of Italy: *le Mans, le Gatelet, &c.* towns of France. We say *venir, s'éloigner, partir de la Chine, du Japon, du Mexique, des Indes, &c. demeurer, venir au Pérou, au Maine, aux Indes, &c.* An Adjective used as an epithet to a Noun, takes the definite Article before it, the use of it there being supposed to distinguish one person from another of the same name: as, *Louis le juste, le Grand Alexandre.*

4thly, The indefinite Article is put before absolute Numbers: as, *un, one; d'un of one; à un, to one; deux, two; de deux, à deux.* But they, who laid down this rule without any restriction, did not recollect, that these Adjectives of Number joined to a Noun taken in a definite sense, must have the definite Article: as, *les douze apôtres, the twelve apostles; les trois personnes dont j'ai parlé, the three persons of whom I spoke;* the numeral Nouns here not in the least altering the definite sense of the Substantives to which they are joined. 2dly, The definite Article is put before numeral Nouns, in speaking of games at cards: as, *le deux, le trois de cœur; the two, the three of hearts.* 3dly, It is used when absolute numbers are taken for ordinal: as, *le deux de ce mois, instead of le deuxième jour de ce mois, the second day of this month.*

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The definite Article is put after words of quantity governing the second or Genitive Case: as, *abondance de déclamateurs*, a plenty of declaimers; *disette d'orateurs*, a scarcity of orators; *peu d'argent*, little money; *trop de repos*, too much rest; *plus d'effets*, & *moins de paroles*, more performances, and fewer words; *beaucoup d'esprit*, point de sens commun, much wit, no common sense.

I shall only observe farther on this occasion, that the Adverb *bien* taken for *beaucoup*, much, requires the definite Article after it; thus we say, *bien de la peine*, much pain; *bien de l'argent*, much money; *bien du temps*, much time. Whereas we say, *beaucoup de peine*, *beaucoup de temps*, &c. And that the word *force* taken for *beaucoup*, is not followed by any Article; as, *force auteurs*, many authors, &c. but this word seems to grow obsolete.

5thly, The indefinite Article is put before a Noun taken in an indefinite sense, and governed in the Genitive by a Verb, or a Noun; as, *user de finesse*, to make use of artifice; *vivre d'industrie*, to live by industry; *content de bagatelles*, content with trifles; *joueur de luth*, a player on the lute; *joueur de paume*, a player at tennis.

Nevertheless, Verbs expressing some action of the body on a material instrument, always require the definite Article after them; as, *fraper de l'épée*, *ou du bâton*, to strike with a sword, or with a stick; *jouer du luth*, to play on the lute; *de la viole*, on the viol; tho' we say, *joueur de viole*, &c. also *jouer à la paume*, to play at tennis; *jouer au billard*, to play at billiards; tho' we say, *joueur de paume*, *joueur de billard*.

Hence a general observation may be made, that the indefinite Article is placed before Nouns, governed by another Noun Substantive, of which they discover the species, character, cause, substance,

stance, quality, nature, or country; as, *gens de mérite*, people of merit; *procès de conséquence*, a cause of importance; *statue de marbre*, a statue of marble; *maladie de langueur*, a distemper of weakness; *conduite de fou*, the conduct of a madman; *chevaux de Barbarie*, the horses of Barbary; *royaume de France*, the kingdom of France; we also say, *une rencontre de hazard*, meeting by chance; *hazard* being used here to shew the nature and character of the meeting; *l'esprit de parti est de cabaler*, the essence of a party is to cabal; *parti* being here used to characterise one sort of essence or spirit. But if the second Noun is not put to characterise the first; but on the contrary, the first points out a part, production, property, dependence, or effect of the second; the definite Article is then to be put before the second. Thus we say, *le toit de la maison*, the roof of the house; *une faute de l'imprimeur*, an error of the printer; *un coup du hazard*, a stroke of fortune. Whereas, if the second Noun be understood to characterise the first, we should say, *un toit de maison*, *une faute d'imprimeur*, *un coup de hazard*.

Hence it may be observed, that certain expressions seemingly the same, are not entirely so; and their difference may be perceived by a little attention to what we have just now said. *Un coup de providence*, or *un coup de la providence*; *une vice de jeunesse*, or *une vice de la jeunesse*: on one side shew the character of the stroke, or vice spoken of; and on the other, the effect of providence or of youth.

No Article is put before Nouns immediately following certain Prepositions, with which they form a kind of Adverb, expressing the manner of doing a thing: as, *par dépit*, from vexation; *avec ardeur*, sans conduite, with ardour, without conduct; or which follow certain Verbs, wherewith they

they form an expression, to which custom has affixed a particular meaning; as, *avoir envie*, to desire; *porter bonheur*, to benefit, &c.

It is very obvious that these Nouns are taken in an indefinite sense, not discovering in the object either individual distinction, or specifick totality.

Hence also plainly appears the manner, wherein a noted exception, which our Grammarians make on this occasion, explains and confirms the general rule. The exception is, that tho' a Substantive governed in the second Case by a precedent word, should take the indefinite Article, it nevertheless takes the definite Article, as soon as this Noun comes to be determinate, and followed by one of these three constructions; 1st, by the Pronoun *qui, que, lequel*, &c. 2dly, by a Superlative; 3dly, by a Substantive, which is also in the second Case. Thus tho' we say *gens de mérite*, people of merit; *statue de marbre*, a statue of marble; *point de bien*, no wealth; *vivre d'industrie*, to live by industry; *avide d'honneur*, fond of honour; we should say *gens du mérite que je vous ai marqué*, people of merit whom I have described to you; *statue du marbre le plus précieux*, a statue of the most valuable marble; *avide de l'honneur du triomphe*, fond of the honour of a triumph; *je ne veux point du bien d'autrui*, I desire not the wealth of others.

The least attention will discover, that these constructions alter the Noun from an indefinite to a definite sense. So that all the great irregularity the French are reproached with on the subject of their articles, is really contained in two or three slight exceptions; which I would undertake to demonstrate, were it proper here to extend the explanation of a single difficulty in Grammar so far as to enter into a metaphysical distinction.

The use of the mediate or partitive Article.

THIS Article, which, as we have observed, is mediate, with regard to the manner of its formation from the two precedent Articles, is besides so with regard to its signification. It is an indefinite Article, as it supposes in the object no distinction either individual or specifick: but as it signifies a part of the object, it partakes of the definite, and may therefore very properly be called the Partitive Article.

In reality it is always used to restrain the meaning of Nouns, and carries with it an idea of the Pronoun *quelque*, *some person or thing*. Thus when I say *des gens savans pensent comme moi*, there are learned persons who think like me; the meaning is *quelques gens savans, some learned persons*. If I say *J'ai eu le malheur d'avoir affaire à des ignorans*, I have had the misfortune to deal with some ignorant people; the signification here of *à des ignorans*, is confined to some ignorant persons, and is therefore less extensive than if I had said *aux ignorans*. Also if I say *de l'eau me seroit plaisir*, some water would give me pleasure; *du pain me suffit*, some bread satisfies me; *il me faut de la lumière*, I must have some light; I do not then mean water, bread, and light in general; but a part of the whole quantity of water, bread, and light in the world; and which in Latin would be expressed by *aliquid ex aqua, some water; aliquid luminis, some light, &c.*

From this observation one may conjecture how a second Case in our Language came to be used in the place of the first; this seems to have been by still supposing the first Case, which, tho' omitted, is understood; as if I say *des savans on cru autrefois les anges corporels*, learned persons formerly have believed

believed the angels to be corporeal : is not here *une partie des sçavans*, a part of the learned plainly understood ? and so in other instances of this kind.

Whether this conjecture be right or not, observe that when the Partitive Article does not immediately precede its Substantive, but an Adjective comes between them, then instead of the definite Articles *du, de la, de l', des*, the indefinite Article *de* is used : thus whereas we say *de l'eau pure*, if the Adjective *pure* is put before *eau*, we say *de pure eau vaut mieux que de mechant vin*, pure water is more walkable than bad wine : we say *des ignorans modestes*, but *de modestes ignorans sont plus supportables que des sçavans orgueilleux*, modest ignorant persons are more supportable than arrogant scholars : we also say *du vin excellent* and *d'excellent vin*, excellent wine, &c. It is erroneous to speak otherwise.

The Particle *de* alone serves also for a Genitive to the immediate Article ; in which case it is confounded with the Genitive indefinite.

On some occasions one of the three Articles is used for another : whence it follows not however that they may be confounded together ; this is an observation of very great importance to clear up a difficulty which has perplexed persons of otherwise very good understanding in our Language. One of the three Articles may be put for another, when it is indifferent, with regard to what you design to express, which of them you use. Thus we may say *les gens d'esprit*, or *des gens d'esprit*, or only *gens d'esprit sont toujours plaisir*, people of wit always give pleasure ; because with relation to the meaning intended there, it is indifferent to represent the whole, or only a part of the people of wit ; or whether either of them be distinctly represented, provided only that the idea of people of wit be given. But this does not prevent these three

Articles from being in themselves, and by the determination of custom perfectly distinct from each other, as will plainly appear by the example of the three following propositions: 1st, *Les gens d'esprit se rendent malheureux*, the people of wit make themselves unhappy; 2dly, *des gens d'esprit se rendent malheureux*, some people of wit make themselves unhappy; 3dly, *gens d'esprit se rendent malheureux*, people of wit make themselves unhappy. The first of these, by the means of the definite Article, extends to all people of wit, and is a false proposition; for all people of wit do not make themselves unhappy. The second is true; since it is certain that *des gens d'esprit*, that is, some people of wit do make themselves unhappy. The third is indeterminate and confused, either true or false, according to the application of it to people of wit, considered wholly or partially. These three examples set in a perfectly clear light, the character of each of our three Articles; the distinction whereof is taken from a metaphysical one, which, tho' perhaps somewhat nice, is still very just and true. Thus the sciences mutually assist each other. And if metaphysics contribute to unfold several points essential to Grammar, perhaps this well understood would not be less useful towards reflecting a clear light on the most metaphysical discourses.

The Particles *de*, *du*, *des*, *à*, *au*, *aux*, have other uses, which, as they are not then considered as Articles, we shall speak of elsewhere.

I must add here, that the Articles are not put to Nouns, signifying the subject to which a discourse is addressed; as, *Seigneur, secourez nous*, Lord, help us; or *terre, cieux, écoutez ma voix*, earth, heavens, hear my voice. On these occasions some put before these Nouns the Particle *ô*; as, *ô terre, ô cieux, ô infortuné*, &c. O earth, O heavens,

heavens, O unfortunate, &c. But this *ô* is seldom used, except to express vehement emotions of the mind, and answers to the Vocative Case in the *Latin*.

There are also certain vehement manners of speaking, wherein the Articles before the Nouns are omitted, the speaker seeming so earnest to express himself, as to be glad to save the time of pronouncing the Article: as, *intérêt, honneur, conscience sont sacrifiés, interest, honour, conscience are sacrificed*; instead of *l'intérêt, l'honneur, la conscience, &c.*

The use of a fourth kind of Article, namely, *un* & *une*.

SEveral Grammarians admit into our Language, besides the three Articles we have mentioned, a fourth, namely, *un* & *une, one*; the three Cases whereof are:

un prince
d'un
à un

une princesse
d'une
à une

Without entering into an unnecessary dispute, whether this is an Article or not, it is sufficient to observe, that in these three Cases it is used as one; for tho' the word *un*, according to its original meaning and most apparent use, signifies a numerical unit applied to a particular object, from which it excludes all plurality; yet when it is used as an Article, it frequently signifies only a kind of loose and indeterminate individuality, not excluding plurality, but sometimes rather supposing it, by expressing what agrees to each individual of the same species. Thus when we say *un livre ennuyeux est bon pour endormir*, a tedious book is proper to cause sleep; the expression a tedious book does

not signify one particular book, but rather supposes and refers to all tedious books and what belongs to them.

Sometimes *un* expresses individuality in a particular subject, but in a loose indeterminate manner, without ascertaining what this particular subject is: as, *j'ai rencontré un homme ce matin*, I met a man this morning. *Un* is there used in the place of the definite Article, to express a single man, but without determining who this one man is.

These are the rules I have been able to collect concerning our Articles of Nouns; which I am sensible, notwithstanding all my pains, do not perfectly explain this matter, every particular nicety whereof it is scarce possible to reduce to strict rules. If, from what I have said, it appears in a more regular order, and a clearer light than foreigners have usually perceived it in; if the nature and use of our Articles is thereby explained, so that in the reading of *French* books, they may more easily be distinguished; my end is answered.

CHAP. II.

Of Nouns Adjective.

THEY are joined, as we have said, with Nouns of the Masculine and Feminine Gender; but often with a small change of Termination, which we are now to enquire into.

Adjectives ending in *e* mute, suffer no change of Termination in the Feminine: as, *bonête*, honest; *indigne*, unworthy; *fidèle*, faithful, &c. *bonête homme*, *bonête femme*; *un procédé indigne*, *une conduite indigne*; *un ami fidèle*, *une amie fidèle*, &c.

Other Adjectives generally add an *e* mute for the Feminine Gender: thus *grand*, great, makes
grande

grande in the Feminine; *nu*, naked, makes *nue*; *vert*, green, *verte*, &c. *nul*, none, makes *nulle*; *mien*, mine, *mienne*; *bon*, good, *bonne*.

These three last Adjectives, and those ending in *el*, *eil* or *t*, preceded by a Vowel, commonly double their last Consonant: as, *cruel*, *cruelle*; *pareil*, *pareille*; *fol*, *foolish*, *folle*; *fol* or *fou*, *mad*, *folle*; *mol* or *mou*, *soft*, *molle*. *Fol* is not used, except immediately before a Substantive beginning with a Vowel: *mol* is obsolete.

1st, Adjectives ending in *x* and *eur*, change the *x* and *r* final into *s*, always adding an *e* in the Feminine: as, *heureux*, happy, *heureuse*; *jalous*, jealous, *jalouse*; *raillieur*, inclined to raillery, *railleuse*. But *doux*, sweet, instead of *s*, takes *c*, and makes *douce*; *vieux*, old, makes *vieille*: the Masculine *vieil* is seldom used, except in this expression, *le vieil homme*, the old man; to signify human nature corrupted by sin: *roux*, red, makes *rousse*.

2dly, *Gentil*, genteel, takes a liquid *l* in the Feminine, and makes *gentille*, whereas in the singular *gentil* the *l* is not pronounced: *frais*, fresh, makes *fraiche*; *bas*, low; *gros*, large; *épais*, thick; *exprès*, plain; double the *s*, and make *basse*, *grosse*, *épaisse*, *expresse*: *long* makes *longue*; *benin*, kind; and *malin*, malicious, make *benigne* and *maligne*; *blanc*, white; *franc*, free; *sec*, dry; make *blanche*, *franche*, *seche*; *public*; *caduc*, crazy; *Grec*, *Turc*, make *publique*, *caduque*, *Grecque*, *Turque*. *Neuf*, new; *vif*, lively; and others ending in *f*, change the *f* into *v*, or the strong letter into the faint, and make *neuve*, *vive*, &c. *beau*, fine; and *nouveau*, new; make *belle* and *nouvelle*; but when they immediately precede their Substantive, beginning with a Vowel, or an *b* not aspirate, they make in the Masculine *bel* and *nouvel*: as, *un bel oiseau*, a fine bird; *un nouvel honneur*, a new honour.

Of Nouns diminutive.

THOSE are so called, which by a change of Termination, alter their common signification by lessening the force of it. The *Italian* Language abounds with them. The *French* has so few, that they are rather to be considered as uncommon words to be looked for in the dictionary, than to be included in any Rules of Grammar. The appellations given to children are some of them: in common conversation, they are used only in pleasantry.

Of Nouns comparative.

THESE shew the comparison of one object to another; of which there are no more than three in *French*; namely, *meilleur*, better; *pire*, worse; and *moindre*, less. No others of themselves express the comparison, but by Articles preceding them, as, *mieux*, plus, moins; plus mauvais, moins mauvais, more and less hurtful. Custom does not allow the use of *plus bon*; instead of which we say *meilleur*.

These Comparatives must be followed by the Particle *que* in this manner: *plus grand que César*, greater than *Cesar*; and when a Verb, not in the Infinitive Mood, and without a Preposition follows; the Verb must have before it the Particle *ne*, as, *plus habile qu'on ne croit*, more capable than was believed; but if the following Verb be in the Infinitive, or preceded by a Preposition, the Particle *ne* should be omitted: as, *il est plus heureux que de régner*, he is happier than to reign; or, *plus heureux qu'il étoit roi*, happier than if he were king.

To express the highest degree of comparison, called by Grammarians, the Superlative, the definite Article is put before *plus*: as, *le plus présomptueux auteur est souvent le plus défectueux*, the most presuming author is often the most deficient, &c. When the Superlative is followed by the Noun, with which the comparison is made, this Noun must be in the Genitive Case: as, *le plus imprudent des hommes*, the most imprudent of men; if it be followed by a Verb, that should be in the Subjunctive Mood, preceded by the Pronoun *qui*: as, *l'homme le plus savant qui soit*, the most learned man alive; or, *le plus sage dont j'aie oui parler*, the wisest I have heard spoken of, &c.

The highest degree is sometimes expressed without any comparison, and then the Particles *très* or *fort* are put before the Nouns: as, *très-habile*, very capable; *fort éloquent*, very eloquent.

These words *très* and *fort*, *plus* and *le plus*, are also joined to Adverbs, as well as to Adjectives, to add thereto a Comparative or Superlative sense: as, *très-sensément*, very sensibly; *fort éloquemment*, very eloquently; *plus finement qu'on ne peut dire*, more delicately than one can express; *le plus subtilement qu'on puisse imaginer*, the most artfully that one can imagine, &c.

Other kinds of comparison are expressed by other words: such as, *aussi*, also; *tant que*, so far as; *aussi saint que savant*, as holy as learned. For an account of these, we refer to the Article of Conjunctions.

of

Of numeral Nouns, or Nouns of number.

THERE are several sorts of these, whereof the most remarkable are the absolute and the ordinal.

The absolute serve to express absolutely and singly the several numbers which answer to the question, what number is there of them?

Such are *un une*, 1. *deux*, 2. *trois*, 3. *quatre*, 4. *cinque*, 5. *six*, 6. *sept*, 7. *huit*, 8. *neuf*, 9. *dix*, 10. *onze*, 11. *douze*, 12. *treize*, 13. *quatorze*, 14. *quinze*, 15. *seize*, 16. *dix-sept*, 17. *dix-huit*, 18. *dix-neuf*, 19. *vingt*, 20. *trente*, 30. *quarante*, 40. *cinquante*, 50. *soixante*, 60. *soixante & dix*, 70. *quatre-vingts*, 80. *quatre-vingts-dix*, 90. *cent*, 100. *mille*, 1000. After arriving at *cent*, 100. we say *cent-dix*, 110. *six-vingts*, 120. *cent-trente*, 130. &c. *deux cents*, 200. *trois cents*, 300. &c. instead of *dix cents*, we say *mille*, 1000. *onze cents*, 1100. *douze cents*, 1200. &c. *deux mille*, 2000. *deux mille cent*, 2,100. *deux mille deux cents*, 2,200 &c. We do not say *dix cents mille*, but *un milion*, *deux millions*, &c.

From twenty upwards between every tenth number, the numbers from one to ten are only added to it: as, *vingt & un*, 21. *vingt-deux*, 22. *vingt-trois*, 23. *vingt-quatre*, 24. *vingt-cinq*, 25. and so to *vingt-neuf*, 29. and then the name of the tenth, alters to *trente*, 30. *trente & un*, 31. &c.

Observe that *&* is added to the word *un*: as, *vingt & un*, 21. *trente & un*, 31. *soixante & un*, 61.

But it would be a sort of gasconism to place *&* before the other units: as, *vingt & deux*, *vingt & trois*, *vingt & cinq*: except after *soixante*; for we say *soixante & un*, *soixante & deux*, &c. *soixante & dix*, *soixante & onze*, *soixante & douze*, and so on to *quatre-vingts*, 80. And then we do not put

&

Et even before *un*, but say *quatre-vingts-un*, *quatre-vingts-deux*, *quatre-vingts-dix*, *quatre-vingts-onze*, &c. *cent-un*, *cent-deux*, &c. These numeral Nouns absolute suffer no alteration in the Plural; except, *vingt*, *cent*, *milier*, *million* and *miliar*, which take *s*: as, *quatre-vingts*, *deux cents*, *trois millions*, and it is therefore erroneous to write *deux cent*, as we find it in some gazettes.

The ordinal numbers shew the order of things with regard to number, and answer to the question, which is it? such are *le premier*, *le second*, *le troisième*; *the first*, *the second*, *the third*, &c. These ordinal numbers are Nouns Adjective, formed from the absolute numbers, (except *le premier*, and *le second*) by adding *ieme* at the end of them: thus *dix*, *ten*, makes *le dixième*, *the tenth*; *vingt*, *twenty*, *le vingtième*, *the twentieth*, &c.

When the absolute numbers end with an *e* mute, that letter is suppressed and *quatre*, *four*; *cinquante*, *fifty*; make *le quatrième*, *le cinquantième*, &c. *neuf*, *nine*, makes *le neuvième*, changing *f* into *v* Consonant.

The ordinal numbers sometimes seem to be Substantives, their Substantives being then plainly understood. Thus we say, *un conseiller de la première*, *a judge of the first*; meaning of the first chamber of appeals in the parliament. On this occasion for brevity we often say *un conseiller de la trois*, *de la quatre*, &c.

In speaking of the hours, the absolute numbers are used instead of the ordinal: as, *il est une heure*, *it is one o'clock*; *il est deux heures*, *it is two o'clock*; and not *il est la première heure*, *it is the first hour*; which is the *Latin* and *Italian* manner of expression.

In speaking of the current year, the absolute numbers are used instead of the ordinal; as, *l'an mil sept cents neuf*, *the year one thousand seven hundred*

dred and nine; and not *mil sept cens neuvième*, the *one thousand seven hundred and ninth*. Observe by the way, that this is the only form of speaking in which *mil* is used; for on all other occasions we use *mille*, which has no alteration for a Plural: as, *mille hommes*, a thousand men, and not *milles hommes*; *deux mille hommes*, two thousand men, and not *deux milles hommes*; as some erroneously write. Familiar discourse allows the saying of *le deux*, *le trois de ce mois*, &c. to express *le deuxième*, *le troisième*, the second, the third of this month, &c.

And in speaking of our kings, especially of those nearer to our time, custom has established the use of the absolute numbers: as, *Henri trois*, Henry the third; *Henri quatre*, Henry the fourth; *Louis treize*, Lewis the thirteenth; *Charles neuf*, Charles the ninth; but we say *Henri second*, *François second*.

In these two last instances where the absolute numbers are put for the ordinal, *un* is however never used for *le premier*. We never say *l'un de ce mois*, but always *le premier de ce mois*, the first of this month; nor *François un*, but *François premier*, Francis the first.

The Nouns of number are put without Articles after the names of princes. We say *Clément onze* or *onzième*, Clement the eleventh; but never *Clément l'onzième*.

There are other Nouns of number or quantity, which express considerable parts of some whole: as, *la moitié*, the half; *le tiers*, the third part; *le quart*, the fourth part. In speaking of things actually divisible, we say *un quartier*, a quarter. To express these parts beyond the number four, ordinal numbers preceded by absolute are used; as, *un cinquième*, a fifth part; *deux cinquièmes*, two fifth parts. *Le quint* also signifies a fifth, only when applied

applied to a tenure in fee, and in the name of the emperor *Charles quint*.

Each of the ordinal numbers forms its Adverb: as, *premier, premierement, in the first place; second, secondement, or deuxièmement, secondly*: these examples shew this to be done only by adding *ement* to such ordinal numbers as have no *e* at the end, and *ment* to such as have.

There are numeral words which express a collection of absolute numbers: as instead of *dix*, and *vingt*, we often say *une dizaine, une vingtaine*, and so of other *tens* to *sixty*; but beyond that number, these collective words are not used, except *un certain*; we also say *une douzaine*, and *une demi-douzaine*, *un quarteron, a quarter of a hundred, &c.* But these collective words in *aine*, are not so generally used: as, *un cent, deux cents, trois cents, un mille, deux mille, &c.*

Numbers of repetition are expressed by adding the word *fois* to the absolute or ordinal numbers; as, *une fois, once; deux fois, twice; &c. la première fois, the first time; la seconde fois, the second time.*

The indeterminate numbers are *dix, ten; vingt, twenty; cinquante, fifty; cent, a hundred; mille, a thousand*. These are used to express a great uncertain number: as, *mille gens le disent, on l'a vu cent fois, a thousand persons report it, they have seen it a hundred times*; the meaning of which is that many people report it, they have seen it often.

Numbers of repetition and proportion are also expressed by the word *fois*; as, *une fois aussi grand, as large again; deux fois plus sot, twice as foolish.*

To express in one word *twice* and *thrice* as much, *le double* and *le triple* are used.

To express the same number of units, taken several times together in course, we say *un à un, deux à deux, trois à trois, &c. ils marchaient deux à deux, they marched two and two together.*

C H A P. III.

Of Nouns commonly called Pronouns.

THESE supply the place of what is more particularly distinguished by the name of a Noun, and may be divided into many orders or classes, with regard to their signification, formation, grammatical use, &c. But as it is common for them mutually to assume each other's properties, a very exact division of them would be apt rather to perplex the learner's mind, than to explain their particular characters, which will unfold themselves in our observations on each kind. On this occasion we shall pretty nearly follow the denomination and order which other Grammarians have commonly used, placing first the personal Pronouns, then the possessive, then the relative or rather determinative, the demonstrative, and lastly the indeterminate or indefinite.

Of Personal Pronouns.

THEY are generally used for the particular name of a person. Some are immediately joined to a Verb, which we shall therefore call conjunctive. The others not having this character we shall call disjunctive. We may distinguish six orders of personal Pronouns. 1st, The first person. 2dly, the second person. 3dly, The third person Masculine. 4thly, The third person Feminine. 5thly, The third person indefinite. 6thly, The third

third person supplemental and governed, which I term thus for a reason which I shall mention afterwards. The following is a table of personal Pronouns, wherein the disjunctives have the mark of a cross before them; those before which the cross is inverted are at once both conjunctive and disjunctive; the rest are conjunctive.

The first Person.

Singular.	Plural.
Nom. <i>je</i> + <i>moi</i> , I.	+ <i>nous</i> , we.
Gen. + <i>de moi</i> , of me.	+ <i>de nous</i> , of us.
Dat. <i>me</i> + <i>à moi</i> , to me.	<i>nous</i> + <i>à nous</i> , to us.
Acc. <i>me</i> + <i>moi</i> , me.	+ <i>nous</i> , us.

The second person.

Singular.	Plural.
Nom. <i>tu</i> + <i>toi</i> , thou.	+ <i>vous</i> , you.
Gen. + <i>de toi</i> , of thee.	+ <i>de vous</i> , of you.
Dat. <i>te</i> + <i>à toi</i> , to thee.	<i>vous</i> + <i>à vous</i> to you.
Acc. <i>te</i> + <i>toi</i> , thee.	+ <i>vous</i> , you.

The third person Masculine.

Singular.	Plural.
Nom. <i>il</i> + <i>lui</i> , he.	<i>ils</i> + <i>eux</i> , they.
Gen. + <i>de lui</i> , of him.	+ <i>d'eux</i> , of them.
Dat. <i>lui</i> + <i>à lui</i> , to him.	<i>leur</i> + <i>à eux</i> , to them.
Acc. <i>le</i> + <i>lui</i> , him.	<i>les</i> + <i>eux</i> , them.

The

The third person Feminine.

Singular.		Plural.	
Nom.	+ elle <i>she.</i>	+ elles <i>they.</i>	*
Gen.	+ d'elle <i>of her.</i>	+ d'elles <i>of them.</i>	
Dat.	lui + à elle <i>to her.</i>	leur + à elles <i>to them.</i>	
Acc.	là + elle <i>her.</i>	les + elles <i>them.</i>	

* In the *English* Language, the third person Feminine Plural, is not distinguished from the Masculine.

The third Person indefinite.

Nom.	on + soi <i>himself, herself, or mankind considered generally.</i>
Gen.	+ de soi, <i>of himself.</i>
Dat.	se + à soi, <i>to himself.</i>
Acc.	se + soi, <i>himself.</i>

The third Person supplemental and governed.

Nom.	le or les, <i>this thing, that thing, or those things concerning which the discourse is.</i>
Gen.	en, <i>of this thing or things, person or persons before-mentioned.</i>
Dat.	y, <i>to this thing, or the things before-mentioned.</i>

The disjunctives follow the general rule of all other Nouns, having their three Cases distinguished by the indefinite Article in the same manner as in the five following columns.

Singular.

1.	2.	3. Masc.	3. Fem.	3. Indef.
No. Ac. moi, I or me	toi, thou or thee	lui, he or him	elle, she or her	soi, himself
Gen. de moi, of me	de toi, of thee	de lui, of him	d'elle, of her	de soi, of himself
Dat. à moi, to me	à toi, to thee	à lui, to him	à elle, to her	à soi, to himself

Plural.

No. and Ac. nous, we or us	vous, you	eux elles, they or them
Gen. de nous, of us	de vous, of you	d'eux d'elles, of them
Dat. à nous, to us	à vous, to you	à eux à elles, to them

The

The third Person of the disjunctives, has *lui* for the Masculine, and *elle* for the Feminine, to which we add the Pronoun *soi*, by the name of the third Person Indefinite, because it conveys an indeterminate and uncertain meaning: as, *on parle de soi*, that is, *un homme* or *quelque homme parle de soi*, a man or some man speaks of himself.

The Conjunctions have also three cases like the disjunctives, but not answering to the same in the *Latin*. For the first of these Conjunctions answers to the Nominative, the second to the Dative, and the third to the Accusative: they have none that answers to the Genitive: as for example.

Singular.

1.	2.	3 Masc.	3 Fem.	3 Indef.	Supl.
Nom. <i>je, I;</i>	<i>tu, thou;</i>	<i>il, he;</i>	<i>elle, she;</i>	<i>on, he, she, they;</i>	<i>le, it.</i>
Dat. <i>me, to me;</i>	<i>te, to thee;</i>	<i>lui, to him;</i>	<i>lui, to her;</i>	<i>se, to himself;</i>	<i>y, to it.</i>
Acc. <i>me, me;</i>	<i>te, thee;</i>	<i>le, him;</i>	<i>la, her;</i>	<i>se, himself;</i>	<i>en, of it</i>

Plural.

Nom. <i>nous, we,</i>	<i>vous, you,</i>	<i>ils, elles, they.</i>
Dat. <i>nous, to us,</i>	<i>vous, to you,</i>	<i>leur, to them.</i>
Acc. <i>nous, us,</i>	<i>vous, you,</i>	<i>les, them.</i>

Observe that the second Person Plural *vous* in *French* is used for the Singular; and applied to a single person, the second Person Singular *tu* being never used, except in speaking with the utmost familiarity or in a contemptuous angry manner, or in poetry, and the most sublime style. And some even think it no impropriety to use *vous* instead of *tu* on all occasions.

The distinct use of these Pronouns is well worth attention, as next to that of the Articles it is the most difficult part of our Grammar, and even

exceeds it in the number of exceptions. In this particular alone our Language must be acknowledged more difficult than any other. We hope the method of our rules in this edition, will so far lessen the difficulties, as pretty fully and clearly to explain this subject.

The use of the Personal Pronouns.

THIS consists, 1st, in distinguishing the different occasions, on which the Conjunctions and Disjunctions are to be used. 2^{dly}, In fixing the order of the Conjunctions, when several come together with the Particle *ne*.

Rules for knowing when the Conjunctions are to be used.

1st, A Pronoun Conjective in the Nominative Case must always be put before a Verb, which has no other Noun or Pronoun for a Nominative: as, *je parle, I speak; tu parles, thou speakest; il parle, he speaks; elle parle, she speaks; on parle, they speak; nous parlons, we speak; vous parlez, you speak; ils or elles parlent, they speak.*

Sometimes the same Nominative Conjective is not repeated after the Conjunction *Et*, as instead of *il regarda Et il reconut la maison*, we say, *il regarda Et reconut la maison, he saw and knew the house.*

But if the Verb has another Nominative without an Interrogation, the Conjective must not be put before it: as, *Platon enseigne, Plato teaches; and not Platon il enseigne.* Foreigners should attend to this rule, against which they are very apt to offend.

2^{dly}, When the Verb has for a Nominative not only a single personal Pronoun, but also some other

other Pronoun, or some Nouns making several Nominatives of the Verb, the last must then be a personal Pronoun Conjunctive, and the precedent Disjunctive: as, *moi je ris*, for my part I laugh; it is evident that here *je* is a Conjunctive, and *moi* a Disjunctive: also, *lui & moi nous parlons*, as for him and me we speak; *lui* and *moi* are Disjunctives, and *nous* is a Conjunctive. Thus if in speaking to servants we say, *ton camarade & toi, vous ne valez guères*, as for thy comrade and thee, you are both worth very little; *vous* is here a Conjunctive.

When the Pronoun of the third Person *lui* or *eux* is the last, a Disjunctive is sometimes omitted especially in familiar discourse: as, *lui & eux sont semblables*, he and they are alike; *je demeurai & lui s'en alla*, I stayed and he went; *mon frère & lui sont arrivés*, my brother and he are arrived.

3dly, If the Verb be put between several personals of the same construction, the first of them must be a Conjunctive and put before the Verb, and the others Disjunctives, and put after the Verb: as, *je souffre & lui aussi*, I suffer and he also; *on me parle aussi-bien qu'à lui & à eux*, he speaks to me as well as to him and to them; *je* and *me* are here Conjunctives and put before the Verb; the Nominative *lui*, the Datives *à lui* and *à eux* are Disjunctives and put after the Verb.

4thly, When a Verb governs only one personal Pronoun in the Dative or the Accusative Case, it must always be a Conjunctive: as, *la musique me plaît*, and not *plaît à moi*, musick pleases me; *je la loue*, and not *je loue elle*, I praise her; also, *il leur est doux*, and not *il est doux à eux*, it is pleasant to them. These two exceptions must however be observed.

1st, After the Imperative Mood, instead of the Conjunctions *me* and *te*, the Disjunctives *moi* and *toi*, are used: as, *dites-moi*, tell me; *montre-toi*, shew to thy self; and not *dites-me*, *montre-te*.

2dly, A Disjunctive is always used after the Verb *je suis*, when it signifies *j'appartiens*, I belong to; as, *je suis à vous*, and not *je vous suis*, I am yours; *cette maison sera un jour à moi*, this house will one day be mine; and not *me sera*.

In all other cases, except those contained in the four precedent rules, the Disjunctives must be used: for example, after Prepositions: as, *pour moi*, for me; *jusqu'à lui*, even to him; *loin d'eux*, far from them: after Verbs; as, *c'est lui & ce n'est pas moi*, it is he and not I; or *qui est blâmé*; who is blamed? *lui & eux*, he and they; *il convient à eux & à nous*, it agrees to them and to us; *on rit de vous*, they laugh at you; *on se plaint de nous*, they complain of us; *on parle de moi & d'eux*, they speak of me and of them.

3dly, The Nominative Conjunction is also put after a Verb, which is preceded by certain expressions connecting the discourse: such as, *ainsi*, *aussi*, *peut-être*, *du moins*, *au moins*, *en vain*, &c. We say *ainsi méritez-vous l'estime des honnêtes gens*, thus you deserve the esteem of worthy people; *peut-être n'y avez vous pas pensé*, perhaps you have not attended to it; *du moins* or *au moins deviez-vous m'en avertir*, at least you should have given me notice of it; *ce livre m'appartient, aussi l'ai-je bien payé*, this book belongs to me, also I have sufficiently paid for it; *en vain le prétendez-vous*, in vain you pretend it, &c.

On these occasions it would not always be improper to follow the more general rule, and put the Conjunction before the Verb; as, *ainsi vous méritez* instead of *ainsi méritez-vous*, &c.

4thly,

4thly, The Nominative Conjunctive is also put after the Verb in the following forms of expression; *dussiez vous me condamner : vussiez vous à bout de votre dessein &c.* to express *quand vous devriez me condamner, tho' you should condemn me ; quand vous viendrez à bout de votre dessein, tho' you should attain the end of your design ;* or in this, *puissiez-vous être content,* to express *je souhaite que vous soyez content, I wish that you may be content.*

The Nominative Conjunctive is also put after the Verb *dit :* as, *je le ferai, dit-il or dit-elle, I will do it, said he or said she ; c'est, dites vous, un grand malheur, it is, say you, a great misfortune ; voilà, disons-nous, une chose nouvelle, this is, say we, a new thing ;* these expressions answer to *inquam, inquis, inquit, inquimus,* in the Latin.

To this account of the use of the Pronouns Conjunctive, we shall only add, that they always go before the two Adverbs *voici* and *voilà :* as, *me voici, here I am ; vous voilà, there you are ;* whereas other Nouns are put after *voici* and *voilà :* as, *voilà l'homme, behold the man ; voici le point, here is the point ; voilà quelqu'un, there is somebody.*

The Nominative Conjunctive is put after the Imperative Mood, in a manner we shall explain under the next head.

Rules for setting the order of the Conjunctives, when several come together with the Particle ne.

THE Pronouns Conjunctive meeting together should be put into such an order, that the Nominative may always precede the Dative and the Accusative; as, *je leur donne, I give to them ; vous le blâmez, you blame him.*

When the Dative and Accusative only come together, the Datives *lui* and *leur* are put after the Accusative; as, *vous les lui donnez, you give them*

to him; *il la leur refuse, he refuses it to them;* but all other Datives precede the Accusatives; as, *on me la refuse, they refuse me it; je vous le dis, I tell you it.*

The arrangement of the Particles *ne, y, and en* with these Pronouns Conjunctive comes in properly here, and very well deserves attention.

Ne is a Negative Particle put before Verbs. *Y* and *en* are pronominal Particles signifying the person, the place or the thing spoken of.

Ne must always immediately follow the Nominative Conjunctive; as, *vous ne dites pas, you do not say; je ne parle point, I do not speak;* except in Imperatives, Interrogatives, and in cases where the Conjunctive Pronouns are put after the Verb, for then the Particle *ne* is put first: as, *ne vous sachez pas, be not uneasy; ne lui ai-je pas parlé? have not I spoken to him? au moins ne deviez-vous pas agir sans prendre des mesures, at least you should not have acted without using precaution.*

Y and *en* are put immediately after all Conjunctive Pronouns, and before the Verb; as, *je vous les y montrerai, I shall shew them to you there; il ne vous en parle pas, he does not speak of it to you.*

When *y* and *en* come together, *y* is put before *en*; as, *je vous y en ferai tenir, I shall give you possession of it there.*

The Conjunctives, with the Particles *y* and *en*, are put after the Verb on the following occasions.

1st, After Imperatives not accompanied with a negation; thus, tho' we say, *ne vous y fiez pas, rely you not on that; we say, fiez-vous y, rely on that;* also we say, *ne lui en donnez pas, give him none of it;* but without the negation, *donnez-lui en, give him some of it, &c.*

They may nevertheless be put before an Imperative, even tho' there be no negation, if this Imperative follows another, and is connected with it

by

by the Conjunction *Et*, or *ou*; as, *voyez-la Et la consolez*, see her and comfort her; *prenez-les ou les laissez*, take them or leave them; *cherchez Et en apportez*, search for them and bring them; it is however not improper to say, *Et consolez la*, &c.

The particle *y* is scarce ever put after an Imperative followed by the Personal Pronoun *me*: we do not say, *donnez m'y place*, give me room there; and *donnez-y moi place* would hardly be better.

2dly, In interrogations the Nominative of the conjunctive is put after, and the other Cases of the same Pronoun before the Verb: as, *me le prescrivez-vous?* do you prescribe it me? *lui déplairois-je?* should I displease him? But if the Verb is compounded with an auxiliary, this Nominative is put between the auxiliary and the Participle of the Verb; as, *me le suis-je prescrit?* have I prescribed it to myself? *lui aurois-je déplu?* should I have displeased him? It is the same in interrogations, wherein the particles *ne* and *pas* or *point* are inserted, which then serve to insinuate some suspicion in the affair concerning which the question is asked; as, *ne lui aurois-je point déplu?* should I not have displeased him? *ne vous l'a-t-il pas dit?* has he not told it to you.

If in these interrogations there is some other Nominative of the Verb, the conjunctive Pronoun *il* or *elle*, *ils* or *elles*, is farther added after the Verb; as, *quelqu'un vient-il?* does somebody come? *la musique vous plaît-elle?* does musick please you? *les hommes réfléchissent-ils?* do men reflect? *les bêtes raisonnent-elles?* do beasts reason?

In this last case, if the interrogatory Verb ends with a Vowel, *t* is added to prevent the gaping which two Vowels together would occasion: thus we both write and pronounce *aime-t-il?* does he love? *va-t-il?* does he go? and not *aime-il*, *va-il*;

the additional *t* is written separately from the Verb, with a Hyphen on each side thus : -*t*-

Remarks on the conjunctive, supplemental, and governed Pronoun.

WE shall here consider the nature of this Pronoun, which results from the Particles *le*, *en*, *y* : these make its first, second, and third Case, as we have before observed.

1st, It is evidently a Pronoun; since it is used instead of proper Nouns; as, *vous êtes le maître*, & moi je ne le suis pas, you are the master, and I am not so; *le* is here put for the Noun *maître*: also *Platon vous plaît*, *vous en parlez toujours*, you are delighted with Plato, you speak of him continually; *en* here is put for *de Platon*: *regardez le ciel*, *pensez-y souvent*, look up to heaven, attend to it frequently; *y* is here put for *au ciel*. It is also used with Plurals, and those even Feminine; as, *ils sont heureux*, & nous ne le sommes pas, they are happy, and we are not so; *ce sont des ignorantes*, ne m'en parlez pas, these are ignorant women, speak not to me of them; *ce sont des contes*, ne vous y fiez pas, these are tales, rely not on them.

2dly, This supplemental Pronoun is also conjunctive; since it may always be joined to a Verb.

3dly, It is different from every other conjunctive Pronoun; this, as to *en* and *y*, is evidently the case, and may be proved so with respect to *le*; which can only be confounded with *le* the Accusative Singular and Masculine of the Pronoun *il*. Now *le* the supplemental Pronoun, is Nominative and Accusative, Singular and Plural, Masculine and Feminine. Supposing women to say *nous fumes maltraitées*, & nous le sommes encore, we were ill treated, and are so again; *le* would there be the Nominative Plural Feminine, and therefore could not

not be the Accusative Singular Masculine of the Pronoun *il*. This being premised, we shall proceed to shew the particular uses of the Pronoun *le, en, y*.

It not only, like all other Pronouns, supplies the place of Nouns, but also that of entire Phrases; which is the reason of our giving it the peculiar title of supplemental: as, *je ne croi pas qu'on veuille me tromper*, & *je ne le croirai point*, I do not believe they design to deceive me, and I will not believe it, or, *je n'en croirai rien*, I will believe nothing of it; or, *on le dit*, & *je n'y ajoute pas foi*, they say it, and I do not give credit to it. It is evident that *le, en* and *y*, here supply the place of Phrases.

T is applied to things, and very seldom to persons; *le* and *en* are applied indifferently to both. It would be proper, speaking of a man, to say *je n'en fais point de cas*, I make no account of him; but it would not be so to say *c'est un bonête homme, attachez vous y*, instead of *attachez-vous à lui*, he is a worthy man, unite your self to him. Nevertheless, it is not improper to say, *je conois cet homme*, & *je ne m'y fie pas*, I know this man, and I do not rely on him; or, *quand un homme est mort on n'y pense guères*, when a man is dead, we scarce ever think on him. But in the first of these Phrases, the words *je ne m'y fie pas* have the appearance of a proverbial expression; and in the second the Particle *y* equally agrees to a thing, as to a person; namely to *après qu'un homme est mort*: but when *y* can be applied only to a person, it is more correct to put the Pronoun *à lui* instead of it; except however in the answers to questions: as, *pensez-vous à votre ami?* do you attend to your friend? the answer should be, *oui j'y pense*, yes I attend to him; rather than *oui je pense à lui*.

4thly, The supplemental Pronoun *le, en, y* is declinable both in the Singular and Plural, but with

with some remarkable exceptions as to *le* : 1st, *le* put after *ce* is declined, as, *ce les sont*, these are they, &c. 2^{dly}, It is the opinion of several, that *le* is declined in the Singular Feminine ; many of the fair sex, who speak correctly, saying *je fus éfrayée*, & *je la suis encore*, I was frightened, and am so still. Others think it would be more proper to say, & *je le suis encore* ; so that on this head, custom is divided.

Le is a mere supplemental Nominative, governed and never governing, that is to say, it never is a Nominative of the Verb ; for which reason I have given it the title of governed ; as, *S'il n'est pas savant il le deviendra*, if he is not learned he will become so ; *le* is here a Nominative, being governed by *deviendra*, which governs the Nominative. But the Nominative of the Verb on this occasion is properly *il*, and not *le*. It is plain that *en* and *y* are always governed, one being a Genitive, and the other a Dative Case.

Of Pronouns Possessive.

THEY signify what a person possesses, or what belongs to him ; and are mere Adjectives, differing from others only by particular inflections, or by the relation they have to the Personal Pronouns, from which they are derived.

The French Grammar distinguishes them into two sorts with regard to practice. Some are absolute, always preceding the Noun to which they are joined, and are declined with the Indefinite Article. Such are

Singular

Sing. Masc.	Sing. Fem.	Pl. of both Genders.
<i>mon,</i>	<i>ma,</i>	<i>mes, mine.</i>
<i>ton,</i>	<i>ta,</i>	<i>tes, thine.</i>
<i>son,</i>	<i>sa,</i>	<i>ses, his or hers,</i>
<i>notre,</i>	<i>notre,</i>	<i>nos, our.</i>
<i>votre,</i>	<i>votre,</i>	<i>vos, your.</i>
<i>leur,</i>	<i>leur,</i>	<i>leurs, their.</i>

Observe, that before Feminine Nouns beginning with a Vowel, *mon, ton, son,* for the more convenient pronunciation are put instead of *ma, ta, sa;* as, *mon ame; my soul; ton impiété, thy impiety; son avarice, his avarice;* instead of *ma ame, &c.*

These Possessives are used in the room of the Genitive of Personal Pronouns; as instead of *l'état de moi, en la place de vous, le livre d'eux;* we say *mon état, my condition; en votre place, in your place; leur livre, their book.*

It is not however quite improper to say, *c'est le sentiment de mon frere & de moi,* it is the opinion of my brother and of me; tho' it is more to correct to say, *c'est le sentiment de mon frere & le mien,* it is my brother's opinion and mine. We always say, *pour l'amour de lui, de moi, &c.* probably to avoid the ambiguity in the expression *pour mon amour,* for my love; since in other Phrases of the like kind, where there is no ambiguity, we are not allowed to say, *pour la satisfaction de moi, de vous,* for the satisfaction of me, of you; but we must say *pour ma satisfaction, pour la votre, &c.* for my satisfaction, for yours, &c. We should say *un ouvrage de moi,* a work of mine; and *un portrait de moi,* a picture of mine; but this is because *moi* there does not properly signify *mon, mine;* but something done by me.

The Possessive Relatives are named so, because not being joined with their Substantive, they suppose

pose it expressed before, and have a relation to it: as if after saying, *le goût des Italiens & des François est différent en matière de musique*, the Italian and French taste in musick is very different; I should add *le mien est d'estimer ce que les uns & les autres ont de meilleur*, mine is to esteem the excellencies in both. Here *le mien* evidently means *mon goût*, and supposes this Substantive. The Possessive Relatives are:

Singular.

Le mien, mine. le tien, thine. le sien, his.
Le nôtre, ours. le vôtre, yours. le leur, theirs.

Plural.

Les miens. les tiens. les siens.
Les nôtres. les vôtres. les leurs.

Of the modifying or determinative Pronoun, commonly called Relative: namely, *qui, que, lequel, quoi, &c.* who or which.

THIS is put after Nouns, or Personal Pronouns, to which its relation is so near, as without them to have no meaning; being only used to determine some particular circumstance concerning them: as, *le livre que vous lisez*, the book which you read; *moi qui vous aime*, I who love you; *qui* or *que* here follows the Noun or the Pronoun, to determine the manner wherein they are considered. The Noun or Pronoun with which it is joined, is often understood, being discovered by the sense of the Phrase; as, *je sais qui a fait cela*, I know who has done that; or, *qui raille est raillé*, who rallies is rallied: here is evidently to be understood *je sais la personne qui a fait cela*, I know the person who has done that; and, *celui qui raille est raillé*, he who rallies is rallied. In this application it has the Accusative

cusative the same as the Nominative : as, *je prierai qui vous voudrez*, I will desire whom you please ; meaning *la personne que vous voudrez*, the person whom you please.

Qui, like the generality of Pronouns is declined with the indefinite Article, and is the same in the Plural as in the Singular ; in the Feminine as in the Masculine : the Accusative being commonly distinguished from the Nominative in this manner :

Singular and Plural.

Nom. <i>qui</i> ,	<i>who</i> , or <i>which</i> .
Gen. <i>de qui</i> ,	<i>of whom</i> , or <i>which</i> .
Dat. <i>à qui</i> ,	<i>to whom</i> , or <i>which</i> .
Acc. <i>que, qui</i> ,	<i>whom</i> , or <i>which</i> .

The Accusative *qui* is only used on two occasions, one I lately gave an example of ; as, *je prierai qui vous voudrez* ; the other is in interrogations ; as, *qui cherchez-vous ?* whom seek you ?

The Pronoun *lequel* taken as a determinative, has the same signification with the Pronoun *qui* ; but is seldomer used, and only on some particular occasions which we shall mention. In this sense it has always the definite Article both in the Masculine and Feminine ; as for example :

Singular.

Masculine.

lequel,

duquel,

auquel,

Feminine.

laquelle.

de laquelle.

à laquelle.

Plural.

lesquels,

desquels,

auxquels,

lesquelles.

desquelles.

auxquelles.

To these may be added a third Pronoun determinative ; namely *quoi*, which is Singular and Plural ;

al: and has the same use as the two precedent Pronouns: except first, that it is applied to things only, and not to persons: 2dly, that it is scarcely ever used, but in the Genitive and Dative: as, *de quoi*, of which; and *à quoi*, to which. It is used indeed in the Nominative, but then it is governed by a Preposition: as, *sur quoi*, upon which; *avec quoi*, with which; it is equally used for both Genders and Numbers; as, *c'est de quoi je ne m'embarrasse guères*, this is what I trouble myself very little about; *ce sont des choses à quoi je ne pense plus*, these are things which I think no more of.

Instead of the Genitive of the three precedent Pronouns, *dont* may very properly be used in all Genders and Numbers; namely, for *de qui*, *duquel*, *de laquelle*, *desquels*, *desquelles*, and *de quoi*.

Où is often used instead of these three Pronouns, when the Prepositions *dans*, or *en*, *in*, may be put before them. Thus instead of *voilà une affaire dans laquelle je ne veux point entrer*, it would be proper to say *voilà une affaire où je ne veux point entrer*, this is an affair wherein I will not concern myself; it is also sometimes put for the Dative of these Pronouns; as, *c'est là but où il tend*, this is the end at which he aims: but *où* is properly there an Adverb of place, used metaphorically.

The several uses of these Pronouns.

THE Pronoun *qui* is used as a Nominative of the Verb, with respect to all kinds of objects; but when it is in the Genitive following a Preposition, it is only applied to personal, or to such as are considered as personal objects. It is not proper to say, *le cheval sur qui je montai*, *la maison de qui j'ai parlé*; but instead thereof, *le cheval sur lequel je montai*, *the house on which I mounted*; *la maison dont j'ai parlé*, *the house which I have*

have mentioned. It is not improper to say *la fortune de qui j'attens tout*, &c. *fortune from whom I expect all*, &c. but then fortune is considered as a person, in the application of the circumstance to it; also *le ciel de qui j'espere*, *heaven from whom I hope*; because heaven there signifies God.

Qui in the Dative is not applied to inanimate things; we do not say, *le livre à qui j'ai répondu*, but *auquel j'ai répondu*, *the book which I have answered*. But in speaking of animated objects, tho' they are not rational, *à qui* may be used; as, *l'oiseau à qui on a coupé les ailes*, *the bird whose wings they have cut*. When personal objects are not spoken of, the safest way is to avoid both the Genitive *de qui*, and the Dative *à qui*.

The Genitive *dont* is equally used for all objects, and often more properly than the Genitives *de qui* and *duquel*. But 1st, it is never used with a question; it is improper to say, *dont parlez-vous*, instead of *de qui parlez-vous?* *of whom do you speak?* 2^{dly}, Immediately before it should be its Substantive, and after it a Nominative of the Verb. We never say, *le ciel dont avec le secours*; instead of *duquel* or *de qui*, which should be used in this manner, *le ciel avec le secours duquel*, or, *avec le secours de qui*, *heaven with whose assistance*.

Que has also various uses with respect to the determinative sense; for besides being the Accusative of the Pronoun *qui*, it sometimes supplies the place of *de qui*, and of *à qui*; as, *c'est de vous que l'on parle*, *it is of you that they speak*; *c'est à lui que je m'adresse*, *it is to him that I apply myself*. In this case, *que* should follow a Genitive or a Dative to which it has a relation, as appears in these examples. *Que* has moreover a particular use; which is, to determine the sense of Verbs, as well as of Nouns. For example, in *je vois que vous venez*, *I see that you come*, *que* is put to determine what I see;

see; namely, *que vous venez*; that you come; that is, *je vois vous venir*; which in Latin is expressed by *video te venire*.

The chief use of *lequel* and *laquelle*, is to remove the frequent ambiguities, which would be occasioned by the Pronoun *qui*; they having the advantage which *qui* wants of distinguishing the Gender and Number. As if we say, *le frere de Cléopatre, qui avec beaucoup d'adresse*, the brother of Cleopatra, who with great address; it is doubtful whether *qui* relates to the brother, or to Cleopatra. The ambiguity would be removed by *lequel*, which must relate to the brother, or by *laquelle*, which must relate to Cleopatra.

If the two Nouns are of the same Gender, the ambiguity is still more difficult to remove; as, *Alexandre fils de Philipe qui regna en Macedoine*, Alexander the son of Philip who reigned in Macedonia. Some pretend that *lequel* is of use here, and denotes the more remote Noun; but custom has not given so universal an authority to their observation, as on account of its usefulness it deserves; however I shall comply with it on occasion.

Except for this purpose, or to avoid the too frequent repetition of *qui*, it is rather used than *lequel* or *laquelle*.

Pronouns Interrogative.

THESE, as their name imports, are used to ask a question, and are the same as the determinatives or modifiers in all their Cases: *dont* excepted, which is never interrogative. *Qui est cet homme?* who is this man? *de qui ne dit-on point du mal?* of whom do they not speak ill? *à qui se fier?* whom to rely on? *lequel dites-vous?* which say you? *duquel or desquels parlez-vous?* of which do

do you speak? *quel est ce personnage?* who is this person?

Que, as an Interrogative is used in the Nominative, as well as in the Accusative; as, *que sont les créatures devant Dieu?* what are the creatures before God? *qu'est devenu le temps mal employé?* what is become of the time mispent? *que dites-vous?* what say you? *Que*, as an interrogative is of every Gender; but is applied only to things; *qui* being used when persons are spoken of.

Quoi is used interrogatively in three Cases; as, *sur quoi vous fondez-vous?* on what do you depend? *de quoi se mêle-t-il?* about what does he busy himself? *à quoi m'amuse-je?* to what purpose did I amuse myself? But in the first or Nominative Case it is never used before a Verb, as its governed Case: we do not say, *quoi dites-vous?* *quoi est-ce?* but *que dites vous?* what say you? *qu'est-ce?* what is this? If *quoi* be not immediately followed by a Verb, it may be used in the first Case: as, *vous dites!* *quvi?* you say! how? or, *quoi de plus grand,* to express *qu'y a-t-il de plus grand?* what is there greater? or, *avec quoi l'a-t-il fait?* with what has he done it? &c. *Quoi* is also used as an indeterminate interrogation, only expressing an emotion of mind: as, *quoi! vous osez paroître?* how! you venture to appear?

The Genitive *de quoi* is sometimes taken in a sense different from the interrogative, and seems to make a particular word; as, *je n'ai pas de quoi vivre,* I have not wherewith to live; the meaning of which is, *je n'ai pas ce qu'il faut pour vivre,* I have not what is necessary for living. At other times it is used, a Noun Substantive being understood; as, *c'est de quoi il s'agit,* this is what is in question; to express *c'est la chose dont il s'agit,* this is the thing in question.

The Dative, *à quoi* is also used after *ce* and *rien* in this manner: *c'est à quoi il se destine*, this is what he devotes himself to; *ne faites rien à quoi vous ayez regret*, do nothing whence you may have uneasiness. In speaking of moral subjects, it may be used for the Dative of *qui*; as, *les vices à quoi il est sujet*, the vices to which he is subject.

The Interrogative *quel* or *quelle*, being declined with the indefinite Article, is then an imperfect Pronoun, and should commonly be followed by a Noun, in which case it answers to *qualis* in the Latin; and is applied both to persons and things; as, *quel homme êtes vous?* what man are you? *quelles nouvelles dit-on?* what news do they relate? *de quels embarras suis-je délivré?* from what perplexities am I delivered? *à quelles peines m'exposez-vous?* to what troubles do you expose me? It is not necessary for a Noun to follow *quel*, if this Noun was expressed before; as having named a certain object, we may say, *quel est-il?* what is he or it?

When the Interrogative *quel* is declined with the definite Article, it should be followed by a Noun in the Genitive: as, *lequel des deux est le plus estimable?* which of the two is the most worthy of esteem? *à laquelle de ces raisons aurez-vous égard?* to which of these reasons will you give the preference? When the Noun is expressed before, *lequel* should not have a governed word; as, *ils sont quatre, lequel choisissez vous?* they are four, which do you chuse? it being evident that *lequel des quatre*, which of the four is understood. This Pronoun *quel*, used with the definite Article, answers equally to the Latin words *uter*, which of the two; *quis* or *qualis*, what.

Pronouns demonstrative.

Ce, ces, cet, cette; celui, celle, ceux, celles; celui-ci, celui-là, ceux-ci, ceux-là; ceci, cela, &c.

THESE serve to point out the object of the discourse. They plainly appear to be composed from the primitive Pronoun *ce, this*; and all partake of its signification in different manners, and with various uses, some being Substantive, some Adjective, and others imperfect Pronouns.

First, *Ce* is Substantive, when it denotes a thing which has either been just before, or which is going to be spoken of; as, *je n'ai pas lu tous les livres, mais ce n'est pas une grande perte, I have not read every book, but this is no great loss; ce* there signifies the thing immediately before-mentioned, which is *de n'avoir pas lu tous les livres, the not having read every book.*

Ce is also Substantive in interrogations, when it follows the Verb *est*: as, *qu'est-ce? what is this?* which is the same as *qu'est cette chose? what thing is this?* also *qu'est-ce que ce discours là? what is this discourse?* that is, *quelle chose est ce discours là? what thing is this discourse?*

Ce used in this manner as a Substantive, is applied to subjects of different Genders and Numbers, as if in speaking of *Aristotele*, we should say *ce n'étoit pas un pédant, mais un courtisan, this was not a pedant, but a courtier*; or of *Esther*, *c'étoit une sage reine, this was a wise queen*; or of several persons, *ce sont d'honnêtes gens, these are worthy people.*

Secondly, *Ce* is often an Adjective put before a Noun to point it out more exactly: in which use it is only put before Masculine Nouns beginning with a Con-

sonant; as, *ce livre*, *this book*; *cet* being put before such Masculine Nouns, as begin with a Vowel, and *cette* before the Feminine. It is thus declined.

Singular.

Masculine.

ce, or *cet*.

de ce, or *de cet*.

à ce, or *à cet*.

Feminine.

cette, *this*.

de cette, *of this*.

à cette, *to this*.

Plural.

Masculine and Feminine.

ces,

de ces,

à ces,

these.

of these.

to these.

This Pronoun as an Adjective in all its inflections, answers to the Latin words *hic*, *iste*, *ille*.

Sometimes the particles *ci* and *là*, are added after the Nouns Substantive, which have *ce* or *cet* before them: as, *ce livre ci*, *this book*; *ce livre là*, *that book*. *Ci* then signifies that the object is near, and *là* that it is more remote; answering to *hic* and *ille* in the Latin. But in familiar discourse, they are often confounded together.

3dly, *Ce* is sometimes an imperfect Pronoun; that is, it stands in need of some other word to express a determinate object. Which word is always *qui* or *que* with a Verb, in this manner, *ce qui flatte les sens*, *amolit le cœur*, *that which flatters the senses*, *softens the heart*; or, *ce que Dieu exige de nous cause notre bonheur véritable*, *that which God requires from us causes our true happiness*. Custom now hardly allows this imperfect *ce* to be joined with other determinative Pronouns: thus it is now unusual to say, *ce dont je vous ai parlé*.

Ce

Ce qui or *ce que* at the beginning of an imperfect Phrase, which serves for a Nominative to the Verb *est*, sometimes causes *ce* to be repeated before *est*. It is best to repeat it when *est* is followed by the particles *que* or *de*: as, *ce que je crains, c'est d'être surpris*, what I fear, is to be surprised; *ce qui me fâche, c'est qu'on ne m'écoute pas*, what troubles me is, that they do not hear me; and not *est d'être surpris*, nor *est qu'on ne m'écoute pas*. But if the Verb *est* is followed by an Adjective which relates to an imperfect Phrase, formed by *ce qui* or *ce que*, then *ce* should not be repeated before *est*; as, *ce qui réussit est toujours approuvé*, what succeeds is always approved of; *ce qu'on loue est souvent blâmable*, that which is praised often deserves blame; *ce qui est vrai est beau*, that which is true is beautiful. But if *est* is followed by a Noun Substantive, to repeat the Pronoun *ce*, or not, seems indifferent; as, *ce qu'il demande est une pension*, or, *c'est une pension*, what he demands is a pension; *ce que je dis est la vérité*, or, *c'est la vérité*, what I say is the truth. The *ce* repeated here, serves only to lay a greater weight on what is asserted.

Ce is also used before *est* in this manner, *ce que c'est*, as, *aprenez moi ce que c'est*, inform me what it is; *voyons ce que c'est*, let us see what it is; to express *voyons ce qu'est la chose dont il s'agit*, let us see what is the thing in question; *qu'est-ce que c'est*, is also a common expression instead of *qu'est ce que cette chose est*, or only *qu'est cette chose*? what thing is this?

Sometimes *ce*, though separated from, should be followed by *que*, to make the sense of a Phrase compleat; as, *ce n'est pas un mal que d'avoir des envieux*, it is not an evil to be the object of envy. Here *ce* signifies almost the same, as, *la chose dont je veux parler n'est pas un mal*, the thing of which I would speak is not an evil; and the word *que* is a

determinative, signifying the thing of which I would speak; namely, *d'avoir des envieux*, to be the object of envy. In whatever manner this French construction is explained, the Pronoun *ce* is joined with all the Tenses of the Verb; as, *c'est une passion dangereuse que l'amour; ce seront toujours des tourmens que les desirs*: to express *l'amour est une passion dangereuse*, love is a dangerous passion; *les desirs seront toujours des tourmens*, the desires will always be torments.

On these occasions *que* takes *de* after it before Infinitives; as, *c'est une sorte de honte que d'être malheureux*, it is a sort of ignominy to be unfortunate.

Celui an Adjective and imperfect Pronoun, makes *celle* in the Feminine, and *ceux* and *celles* in the Plural. It has two uses: 1st, it is put with a Genitive, or with the determinative *qui*, *que*; and is then relative to something named before, as if in speaking of tobacco; we say, *celui d'Espagne*, that of Spain; or, *celui qui n'a point d'odeur*, that which has no scent; which is the same as to repeat *le tabac d'Espagne*, tobacco of Spain; or, *le tabac qui n'a point d'odeur*, tobacco which has no scent.

2dly, *Celui* followed by the determinative *qui*, *que*, &c. often signifies a person in general; as, *celui qui trompe mérite d'être trompé*, he who deceives deserves to be deceived; that is, *la personne qui trompe*, &c. the person who deceives. In this sense, *celui* is sometimes understood, and *qui* only expressed; as, *qui blâme est blâmé*, that is, *celui qui blâme est blâmé*, he who censures is censured.

Celui-ci, *celui-là*; *celle-ci*, *celle-là*, are Substantives. The Particle *ci* after the Pronoun *celui*, signifies the nearer object, and *là* that more remote.

In the Plural they make *ceux-ci*, *ceux-là*; *celles-ci*, *celles-là*.

We sometimes say, *celui-là est heureux qui sait se modérer*, to express *celui qui sait se modérer est heureux*.

reux, he who knows how to govern himself is happy; but celui-là separated from qui, is seldom used to express celui qui.

Ceci, cela are used in the same sense, with this difference, that they are not relative to a single Noun, but to an entire action expressed with a Verb. If I say, *on loue souvent par flaterie des gens qu'on méprise par justice, cela est indigne; we often praise with flattery people whom we despise with justice, this is unworthy; the Pronoun cela* does not there relate to the Noun *des gens*, but to the action *on loue souvent*, &c. In this use the Pronoun *cela* generally signifies the action before spoken of, and *ceci* that which is going to be mentioned; as, *ceci va vous surprendre, this is like to surprize you.* They have no different Genders; we say, *ceci* or *cela* *mérite de l'attention; that is, la chose dont il s'agit mérite de l'attention, the thing in question deserves attention.*

Pronouns indefinite, or indeterminate.

THEY are called so, from their expressing their subject indefinitely or indeterminately; and are declined with the indefinite Article. *On* is the first, but as it is a personal conjunctive, I have already explained it.

Quelque is Adjective; and answers to *aliquis, aliquid, &c.* in the Latin; *quelque homme, some man; quelques personnes, some persons.* In the Singular it signifies that the object is taken indeterminately; and in the Plural expresses an indeterminate number of objects.

Sometimes *quelque* signifies not the indeterminate number, but the indeterminate quality or quantity of things; and answers to *quantumvis, quantumcumque, or, qualiscumque* in the Latin. As, *quelque mérite qu'on ait, si l'on n'a un protecteur, on n'avance*

guère dans le monde; whatever merit a man has, if he has not a patron, he hardly advances in the world.

Observe first, that *quelque* taken in this sense has no Plural before Adjectives; as, *quelque folles qu'étaient les modes, on les suit toujours; how ridiculous soever the fashions are, we always follow them.* Before Substantives it has a Plural; as, *quelques erreurs que suive le monde, on s'y laisse surprendre; whatever errors the world falls into, we never fail to be deceived by them.*

2dly, That *quelque* used in this sense, and immediately followed by a Noun Substantive or Adjective, requires the particle *que* before the following Verb; as, *quelque folles que soient les modes, on en est esclave, &c. how ridiculous soever the fashions are, we are slaves to them.*

If *quelque* is immediately followed by a Verb, or by a Personal Pronoun in the Nominative Case, it separates into two words, as *quel* and *que*; and then *quel* has a Singular and a Plural, a Masculine and Feminine, and *que* is not repeated in the following part of the Phrase; as, *quels que puissent être vos desseins, whatever may be your designs; to express quelques desseins que vous puissiez avoir, whatever designs you may have.* Also before a Personal Pronoun in the Nominative, it is usual to say, *quel que je sois, whatever I am; quelles qu'elles puissent être, whatever those women may be.* On this occasion *quelque* signifies the same as *qualiscumque* in Latin, and is used only in the Nominative Case.

Some authors say, that the Pronoun *quelque* thus divided into *quel* and *que*, ceases to be the same word; to determine which might engage Grammarians, who were sufficiently curious, in a laborious examination.

Quelqu'un, signifies the same, as, *quelque personne, some person*; as, *quelqu'un a dit que l'ame du monde*

monde étoit le soleil, some one has said that the sun was the soul of the world. Je conois quelqu'un, &c. I know some one, &c. But in this sense, quelqu'un or quelqu'un est is never used in any Case, nor quelques-uns in the Accusative Plural, but instead of je conois quelques-uns, the proper expression is je conois quelques personnes, I know some persons. Quelques-uns is used as the Nominative of the Verb, as, quelques-uns l'ont dit, that is, quelques personnes l'ont dit, some persons have said it.

Quelqu'un sometimes signifies an indeterminate part of a Number; and is then joined with the Genitive of some other Noun, or with the particle *en*, which is instead of the Genitive. In this sense, *quelqu'un* is used in all Genders, Numbers, and Cases; as, *quelqu'un d'eux y sera pris*, one or other of them will be taken there; *ces fleurs sont belles, donnez-m'en quelques-unes*, these flowers are beautiful, give me some of them. Sometimes the Genitive is not expressed, because it is evidently understood, the Noun having been expressed immediately before; as, *ces fleurs sont belles, mais quelques-unes ont des épines*, these flowers are beautiful, but some of them have thorns; that is, *quelques-unes de ces fleurs*, some of these flowers.

Chacun, chaque, signify every person or thing; as, *chacun pense à soy*, every one attends to himself; *un chacun* is now out of use. *Chacun* applied either to persons or things, often supposes a Noun to which it has a relation; as, if in speaking of books, we say, *mettez-les chacun à leur place*, put each of them in its place. The Noun following this Pronoun must be in the Genitive.

Chaque is applied both to persons and things, and is an Adjective imperfect Pronoun; as, *chaque auteur se croit judicieux*, every author thinks himself judicious; *chaque partie diffère de son tout*, every part differs from its whole. *Chacun* and *chaque*

chaque signify an object taken separately and have no Plural.

Quiconque, signifies *what person soever*, is an imperfect Pronoun, and has no Plural: *quiconque méprise les belles lettres se rend lui-même méprisable*, *whoever despises polite literature renders himself contemptible*.

Je ne sais qui, je ne sais quoi; *I know not who, I know not what*; are joined to divers Articles: as, *un je ne sais qui, an I know not who; un je ne sais quoi, an I know not what; le je ne sais quoi, de je ne sais quoi*. It is also usual to say, *je ne sais quel*, but this takes only the Indefinite Article, and it would be improper to say, *le je ne sais quel*, or *un je ne sais quel homme*. This is an Imperfect Pronoun.

Pas un, aucun, nul; are three Negative Pronouns, signifying no person or thing, and are always attended by the Negative Particle *ne*, except in some Interrogative Phrases. Thus we say *aucun n'en a parlé, nobody has spoken of it; nul ne le sait, nobody knows it; pas un ne le croit, nobody believes it*.

These three Pronouns are here Substantives, they are often accompanied with a Genitive: as, *pas un des hommes, none of the men; aucun des assistants, none of the assistants; il n'y en a nul, there is not one of them*. They are also on some occasions Adjectives: as, *pas un mot, not one word; aucune justice, no justness; nulle exactitude, no exactness; nul* has a Plural, *pas un* and *aucun* have none. The Pronoun *nul* is never used as a Substantive in an Interrogative Phrase, or with a Negative before it. We never say *nul s'en aperçoit-il? il n'y a nul qui le fasse*. On these occasions *aucun* or *personne* should be used.

Personne is also a Negative Pronoun: as, *personne ne veut se perdre, no body is willing to ruin himself*;

self; il faut s'accommoder sans incommoder personne, we must consult our own convenience without incommoding any other person. It is thus used in the sense of *nemo* in the Latin, receives no Article, and the Adjective, if there be one with it, is put rather in the Masculine than in the Feminine Gender, even in speaking of a woman; as, *personne n'est si malheureux qu'elle, nobody is so unhappy as she.*

Personne is sometimes Interrogative, and then it signifies any person or some person; as *personne a-t-il trouvé la pierre philosophale? has any one found the philosophers stone?* *ne* is sometimes added to this use of the word *personne*; as, *personne n'a-t-il trouvé la pierre philosophale? has not any body found the philosophers stone.* This second manner is merely Interrogative, but the first insinuates that you believe not the thing concerning which you enquire. The Negative *ne* is not put with *pas un* in a question; we say *pas un l'a-t-il dit? has no one said it?*

This Pronoun ought very clearly to be distinguished from *personne* the Noun Substantive; as, *une personne, a person; la personne, the person;* which signifies either a man or a woman; as, *la personne à qui j'ai parlé, the person to whom I have spoken;* or one of the three persons of the holy Trinity.

Certain, certaine, un certain, une certaine, is Adjective, and used in both numbers: as, *certain docteur, a certain doctor; certaines sciences, certain sciences.*

Autre, other, is Adjective; as, *un autre livre, another book; l'autre partie, the other part;* it is also Substantive; as, *un autre que vous, some other than you; j'en vois d'autres, I see others of them.* It takes the several Articles; as, *l'autre, autre, un autre, d'autre.*

L'un l'autre, one the other, is used to express the mutual action of two objects on each other, and

is the union of two words, each of which is declined by its Article.

L'un & l'autre, one and the other, or both; is declined in the same manner, but has a different meaning, this signifying the union of two objects already named; it answers to *uterque*, in the *Latin*.

Autrui, of another person; is used only in the Genitive; as, *le bien d'autrui blesse les envieux*, the happiness of another hurts the envious; *le mal d'autrui n'est que songe*, the evil of another is no more than a dream; and in the Dative in such a kind of Phrase; as, *nuire à autrui*, to do mischief to another; *ne point faire à autrui ce que nous ne voudrions pas qu'on nous fit*, not to do to another what we are not willing he should do to us.

Plusieurs, many; is always Plural and of every Gender; as, *plusieurs auteurs*, many authors; *plusieurs qualités*, many qualities.

Tout, *toute*, which in the Plural makes *tous* *toutes*, signifies all; as, *tout Paris*, all Paris; *de toute la France*, of all France; *à tous les hommes*, to all men; *dans toutes les gazettes*, in all the gazettes. It is sometimes used as a Substantive. *Tout est vanité en ce monde*, all is vanity in this world; that is *toute chose est vanité*, every thing is vanity.

Sometimes it has the signification of *chaque*; as, *tous les jours*, every day; *à toute heure*, every hour.

Tout before a Noun followed by *que*, signifies *bienque* or *quoique*, *altho'*; and answers to *quantumvis* in the *Latin*; as, *tout philosophe qu'il est*, it judge souvent de travers, however great a philosopher he is, he often judges wrong; *toutes devotes qu'elles se disent*, elles n'épargnent pas le prochain, how devout soever they reckon themselves, they do not spare their neighbour.

In this sense it is an imperfect Pronoun, and used only in the Nominative. It is not declined in the Masculine Plural, nor before Feminine Nouns beginning with a Vowel; thus we say *tout philosophes qu'ils sont, ils errent quelquefois, however great philosophers they are, they sometimes mistake*; and, *tout étonnantes que soient ces aventures, on les a vu arriver, however amazing these accidents may be, we have seen them happen*.

Sometimes the Adjective *tout* declined in this last manner signifies *entièrement*; as, *il est tout fier de ses succès, he is quite elated with his success*; *elle est tout abattue de sa disgrâce, she is quite overwhelmed with her disgrace*; *ils sont tout transportés de joie, they are quite transported with joy*; *elles sont tout éperdues, they are quite desperate*. But after a Substantive Feminine in the Plural, beginning with a Consonant, *toutes* is used in the same sense; thus we say, *ce sont des nouvelles toutes fraîches, this intelligence is entirely new*.

Même has two significations, sometimes it answers to *idem* in the *Latin*; it then takes the definite Article, and is an Adjective: as, *le même plaisir, the same pleasure*; *les mêmes espérances, the same hopes, &c.* Sometimes it answers to *ipse* in the *Latin*, and never fails immediately to follow Nouns, and Personal Disjunctive, Relative Possessive Pronouns, &c; as, *moi-même, myself*; *eux-mêmes, themselves*; *vous-même, yourself*; *l'homme même, the man himself*; *cela-même, even that*; *la sienne-même, even hers*. Sometimes *même* is an Adverb; as, *je croi même, I also believe*.

The Pronoun *qui que ce soit, whoever he be*, must always be followed by *il* or *qui*, and sometimes by both; as, *qui que ce soit il s'en repentira, whoever he be he will repent it*; *qui que ce soit qui me trompe, il sera découvert, whoever deceives me will be discovered*. Followed by *qui*, it answers to *quicumque*,

quicumque, and by *il* to *quicumque ille sit* in the *Latin*. When *qui que ce soit* is followed by a Negative, it signifies *nul*; as, *qui que ce soit ne l'a dit*, nobody has said it. *Quoique ce soit* is applied to things, and signifies the same as *rien*, nothing; as, *quoique ce soit n'est arrivé*, nothing has happened.

CHAPTER IV.

Of Verbs.

THE French, like other European Languages has two Verbs, the conjugation whereof helps to conjugate all other Verbs, whence they are called auxiliaries, from the *Latin* word *auxilium*, aid or assistance. These two Verbs are *j'ai*, I have; and *je suis*, I am; a perfect and familiar knowledge of which is in the first place necessary to be obtained. It is proper to begin with the auxiliary Verb *j'ai*, because it is used in conjugating even the other auxiliary *je suis*.

The Indicative Mood of the Verb, *j'ai*.

The Single Tenses.

The PRESENT.

Sing. *J'ai*, I have; *tu as*, il a.

Plur. *Nous avons*; *vous avez*; *ils ont*.

The IMPERFECT.

Sing. *J'avois*, I had; *tu avais*; *il avoit*.

Plur. *Nous avions*; *vous aviez*; *ils avoient*.

The PRETERPERFECT.

Sing. *J'eus*, I had; *tu eus*; *il eut*.

Plur. *Nous eumes*; *vous eûtes*; *ils eurent*.

The

The Diphthong *eu* throughout this Tense, is pronounced like *u*: as, *Jus, tu us, nous umes, &c.*

THE FUTURE.

Sing. *J'aurai, I shall have; tu auras; il aura.*

Plur. *Nous aurons; vous aurez; ils auront.*

THE UNCERTAIN.

Sing. *J'aurais, I should or would have; tu aurois; il aurait.*

Plur. *Nous aurions; vous auriez; ils auraient.*

Past Compound Tenses formed from the five precedent Tenses.

THE COMPOUND PRESENT.

Sing. *J'ai eu, I have had; tu as eu; il a eu.*

Plur. *Nous avons eu; vous avez eu; ils ont eu.*

THE COMPOUND IMPERFECT.

Sing. *J'avois eu, I had had; tu avois eu; il avoit eu.*

Plur. *Nous avions eu; vous aviez eu; ils avoient eu.*

THE COMPOUND PRETERPERFECT.

Sing. *J'eus eu, I had had; tu eus eu; il eut eu.*

Plur. *Nous eumes eu; vous eûtes eu; ils eurent eu.*

THE COMPOUND FUTURE.

Sing. *J'aurai eu, I shall have had; tu auras eu; il aura eu.*

Plur. *Nous aurons eu; vous aurez eu; ils auront eu.*

The

21 The COMPOUND UNCERTAIN.

Sing. *J'aurois eu*, I would or should have had; *tu aurois eu*; *il auroit eu*.

Plur. *Nous aurions eu*; *vous auriez eu*; *ils auroient eu*.

These are the ten Tenses of the Indicative Mood. The five first of which, as appears by the foregoing example, are each formed of a single word; and the five others of two words, the last of which is the same in all the five Compound Tenses; and as the first is the word used in the five first or single Tenses of this Verb, the last of these two words, which is unchangeable, is always the Participle Passive of the Verb.

The use of the five first, or single Tenses of the Indicative.

THE Present expresses either the thing which exists or is done at the time we speak; as, *J'ai envie*, I have an inclination; that is, I have an inclination at the time I am speaking.

The Imperfect is called so, because it imperfectly partakes both of the present and the past. It serves to signify that the thing was present in a determinate time past; as, *j'écrivois quand il arriva*, I was writing when he arrived; which signifies, that when he arrived, which is a determinate time past, my action of writing was then present.

The Preterperfect expresses a thing past in such a manner, that there remains nothing more of the time wherein it was done; as, *j'étudiai l'année précédente*, I studied the last year; whereof nothing now remains.

The

The Future denotes a thing which will be at a time not yet existing; as, *le jugement universel arivera*, the last judgment will come.

The Uncertain denotes a thing which would be at a certain time, if some other thing which is uncertain happens; as, *je vous aimerois quand même je serois roi*, I should love you even tho' I were a king; or, *si j'étois roi*, or, *pourvuque je fusse roi*, also, *pourquoi ne me le demandez-vous, je vous le donnerois?* why do not you ask me for it, I would give it to you? or, *je voudrois que vous vinssiez*, &c. I should be glad that you would come. In this last Phrase, *pourvuque cela se pût*, provided that can be; or, *se cela étoit en mon pouvoir*, if that were in my power, is evidently understood.

The use of the five last, or the Compound Tenses of the Indicative.

WE have observed, that these are Past or Preterperfect Tenses, and in reality they only express different circumstances of the time past.

The first of these Compound Tenses is commonly called the Preterperfect Indefinite; the next is called the Preterpluperfect: the others have no name universally agreed on: and may I imagine be the more readily remembered by the names I have given to them of the Compound Present, Compound Imperfect, &c. as the signification of each of them has some relation to the Single Tense, from which it is composed.

The Compound Present *j'ai eu, tu as eu, &c.* denotes a thing past; but is distinguished from the Single Preterperfect; as it shews that there still remains some part of the time, wherein the thing is said to have passed; as, *j'ai perdu mon temps cette année à lire des livres nouveaux*, I have lost my time

this year in reading new books. *J'ai perdu*, I have lost, signifies the thing to be past, but it is this year; of which there still remains a part to come.

An exact distinction of the use of the Single Preterperfect from that of the Compound, should be carefully attended to, by foreigners especially. For example, *j'ai fait cela ce matin*, I have done that this morning, is a proper expression, and not *je fis ce matin*; because *ce matin* means the present day, whereof there remains still some part to come; also, *j'ai fait cela, ce printemps, cette année, ces jours-ci*, I have done that, this spring, this year, these days. It is likewise used with all other words, which distinctly express something present; as, *j'ai fait cela il n'y a qu'un moment*, I have done that this moment; that is, it is now but a moment since.

On other occasions, they are both used almost indifferently; as, *Alexandre fut un grand capitaine*, or, *a été un grand capitaine*, Alexander was a great general. The Single Preterperfect should however be rather used with a word, which expresses a time entirely past; as, *je fis cela hier*, I did that yesterday; *je voyageai l'année passée*, I travelled the last year; tho' we may say, *j'ai fait cela hier, j'ai voyagé l'année passée*.

The Compound Imperfect; as, *j'avois eu, j'avois lu, &c.* denotes, that in a certain determinate time past, the thing spoken of was already past; as, *j'avois pris mon parti, quand on est venu me solliciter*, I had entered into an engagement, when they came to solicit me. The engagement spoken of, was already entered into, at the time they came to solicit.

The Compound Preterperfect; as, *j'eus eu, j'eus fini, &c.* has almost the same sense as the Single Preterperfect; except that it insinuates somewhat posterior; as, *quand j'eus fini ce que je prétendois*, when I had finished what I designed; that is, après avoir

avoir fini ce que je prétendois, after having finished what I designed.

The Compound Future ; as, *j'aurai eu*, expresses a future time, but one, wherein the thing spoken of will be past ; as, *j'aurai fini mon ouvrage, quand vous commencerez le vôtre*, I shall have finished my work, when you will begin yours ; that is, my work ended, will be a thing past at the future time, when you shall begin yours.

The Compound Uncertain ; as, *j'aurais eu*, expresses a thing past in an uncertain time ; as, *j'aurais eu l'avantage si l'on m'avoit écouté*, I should have had the advantage if they had heard me, &c.

Some of these Tenses are not distinguished in the Latin ; as, *j'ai eu*, & *j'eus eu*, both which equally answer to *habui*, I have had. Others answer to several Tenses of various Moods of the Latin Grammar ; as, *j'ai* (*habeo*) I have ; *j'avois* (*habebam*) I had ; *j'aurai* (*habebo*) I shall have ; *j'avois eu* (*habueram*) I had had ; *j'aurai eu* (*habuerō*) I shall have had ; *j'aurais eu* (*habuissē*) I would or should have had.

Sometimes, but very seldom, the Tenses are doubly Compound, taking with the Participle Passive, not only a Single Tense of the auxiliary, but also one of its Compound Tenses, and then each Tense has three words ; as, *j'ai eu fini* ; which signifies an entire accomplishment of the action. But as these are generally expressed by more simple Tenses, it is not necessary to trouble the learner with them.

The Conjunctive, or Subjunctive Mood of the Verb
j'ai.

IT has only two Tenses ; the present and the past ; each of which is either Simple or Compound.

Q 2

pound; having or supposing before it the Conjunction *que*, or the Pronoun *qui*.

THE PRESENT.

Sing. *Que j'aie, that I may have; que tu aies, qu'il ait.*

Plur. *Que nous ayons, que vous ayez, qu'ils aient.*

THE PRETERPERFECT.

Sing. *Que j'eusse, that I had; que tu eusses, qu'il eût.*

Plur. *Que nous eussions, que vous eussiez, qu'ils eussent.*

THE COMPOUND PRESENT.

Sing. *Que j'aie eu, that I may have had; que tu aies eu, qu'il ait eu.*

THE COMPOUND PRETERPERFECT.

Sing. *Que j'eusse eu, that I had, should or could have had; que tu eusses eu, qu'il eût eu.*

Plur. *Que nous eussions eu, que vous eussiez eu, qu'ils eussent eu.*

This Compound Preterperfect Subjunctive may be considered, as sometimes belonging to the Indicative; being often used in the same sense, as the Compound Uncertain Indicative *j'aurois eu*; for example, *j'eusse eu un déplaisir mortel de ne vous pas voir*, I should have suffered extreme uneasiness at not seeing you; instead of *j'aurois un déplaisir mortel*. I find numberless examples of this practice to prove it is established, tho' no Grammar I have yet seen has taken any notice of it.

The use of the Subjunctive Mood.

IT is used after several Conjunctions; as, *afin que*, to the end that; *avant que*, before that,
 &c.

Éc. I shall take notice of others, when I come to speak of Conjunctions.

2dly, After Verbs, which signify some affection of the mind; as, *je veux, I will; je desire, I desire; je commande, I command; je defens, I forbid; je prie, I pray; je crains, I fear; je doute, I doubt,* &c. also after the Impersonals, *il faut, it is necessary; il est à propos, it is proper; il est difficile, it is difficult;* and others of the same signification; as, *je veux que vous parliez, I desire that you may speak; il est à propos que je viène, it is proper that I come.*

We should also say, *agissez de manière que, or, en sorte que vous réussissiez, act in such a manner that you may succeed;* putting *réussissiez* in the Subjunctive, to denote the intention of succeeding, which is an affection of the mind. Whereas we should say, *vous agissez de manière, or, en sorte que vous réussissiez, you act in such a manner, that you succeed;* putting *réussissiez* in the Indicative, because no affection of the mind is then expressed.

Nevertheless, when these Verbs govern a Noun or a Pronoun, the Subjunctive Mood is not used; but the Infinitive with the Preposition *de* or *à*. Thus it is not proper to say, *je vous commande que vous agissiez;* but *je vous commande d'agir, I command you to act;* nor *il lui est impossible qu'il en viène à bout;* but *il lui est impossible d'en venir à bout, it is impossible for him to gain his end;* nor *j'exhorte mon frere qu'il travaille,* but *j'exhorte mon frere à travailler, I exhort my brother to labour.*

Moreover, if the Nominative of these Verbs, and that of the following Verb, would be the same, the latter should be put in the Infinitive; as instead of *je veux que j'étudie, je veux étudier, I desire to study.*

3dly, The Subjunctive is put after all Verbs preceded by *ne* or *si*, or which are used to ask a question; as, *je ne crois pas que vous mentiez*, I do not believe that you lye; *si il raporte qu'il l'a vu*, if he relates that he has seen it; *est-il certain que cela soit?* is it certain that this is so?

On these occasions the use of the Indicative is sometimes as proper, and seems rather more so after Verbs signifying *je dis*, *j'enonce* or *j'affirme*, I say, I express or I affirm; as, *si vous dites que je ne suis pas sincère*, &c. if you say I am not sincere, &c. *m'assurez-vous qu'il viendra bien-tôt?* do you assure me that he will come quickly? instead of *si vous dites que je ne sois pas sincère*, and *m'assurez-vous qu'il vienne bien-tôt?*

After the Verb *il semble*, without a governed word, the Subjunctive is rather put than the Indicative; as, *il semble que vous n'ayez rien vu*, it seems that you have seen nothing. But if *il semble* has before it a Conjunctive Pronoun for a governed word, the following Verb must not be put in the Subjunctive, but in the Indicative; as, *il me semble que vous avez peur*, it seems to me that you are afraid.

If on these occasions, after the Verb in the Subjunctive, there comes a third, this should also be put in the Subjunctive; as, *m'assurez-vous qu'il s'attende que je vienne?* do you assure me that he expects I shall come?

4thly, It is put after *quel* or *quelque* or *quoique*, signifying *whatsoever*; as, *quels que soient les hommes*, whatsoever men may be; *quelle que soit la malice du cœur*, whatsoever the malice of the heart may be; *quelques amis que j'aie*, whatsoever friends I may have; *quoique je fasse*, whatsoever I may do, &c.

5thly, After *que*, used instead of repeating the Conjunction *si*, if; and after *que*, taken for *de ce que*, because;

because, as, *si vous le voulez, & vous prenez des mesures*, if you are inclined to it, and will take proper measures; instead of, *si vous prenez, &c.* or, *je suis surpris que vous n'en parliez point*, I am surprized that you do not speak of it; that is, *de ce que vous n'en parlez point*, because you do not speak of it.

6thly, After the determinative *qui*, immediately preceded by a Superlative, or by a negative Pronoun; as, *le meilleur parti qui se puisse trouver*, the best expedient that can be found; *le plus beau qui soit*, the finest that may be; *nul que je sache*, none that I know; and particularly after all Cases of the Pronoun *qui*, placed between two Verbs; so as to express some desire or need, and having much the same signification as the Conjunctions *de manière que*, so as; *afin que*, to the end that; as, *il faut des magistrats qui fassent leur devoir*, we must have magistrates who will do their duty; *prenez un ami que vous estimiez*, take a friend whom you may esteem; *cherchez-vous un guide qui vous séduise?* do you search for a guide who will mislead you? Which is near the same, as *il faut des magistrats, & il faut qu'ils fassent leur devoir*, we must have magistrates, and they must do their duty; *prenez un ami fait de manière que vous l'estimiez*, take a friend formed so that you may esteem him; *cherchez-vous un guide afin qu'il vous séduise?* do you look for a guide to the end that he may mislead you.

If no desire or need is expressed by *qui*, the following Verb should not be put in the Subjunctive; as, *je cherche un homme qui m'est venu trouver*, I seek a man who came to look for me.

Either the Single or Compound Present of the Subjunctive should be used, when the preceding Verb is in the Present or Future Tense; as, *il faut que je lise*, or *il faudra que je lise*, it is, or it will be necessary that I read; *il faut que je me sois mépris*, I must have mistaken.

Observe here, that the Present of the Subjunctive expresses as well the Future as the Present; so that the same time, which in the Indicative Mood would be expressed by the Future Tense, is expressed by the Present of the Subjunctive; as, *croyez-vous qu'il viendra bien-tôt?* or *croyez-vous qu'il vienne bien-tôt?* do you believe he will come quickly? the latter expression is more correct.

The Preterperfect of the Subjunctive must be used when the Verb preceding the Substantive is in any other Tense than the Present or Future; as, *je souhaitois*, or *j'ai souhaité*, or *je souhaitai*, or *j'avois souhaité*, or *j'aurois souhaité que vous eussiez plus de satisfaction*, I wished, or have wished, or had wished, or should have wished that you had received more satisfaction.

It may in general be observed, that the Tenses are sometimes used for each other, and particularly the Present for the Future; but then it should be joined with some word expressing a future time; as, *où allez-vous ce soir?* whither go you this evening? the word *ce soir*, this evening, denoting a future time, makes the meaning the same as, *où irez-vous ce soir?* whither shall you go this evening? In the figurative and rhetorical style, one Tense is frequently used for another.

The Imperative of the Verb *j'ai*, and the use of the French Imperative in general.

Sing. 2. *Aie*, have thou; 3. *qu'il aie*, let him have.

Plur. 1. *Aions* or *ayons*, let us have; 2. *aïez*, have you; 3. *qu'ils aient*, let them have.

THE Imperative has no other Tense; nor any first Person Singular; because a man never commands or intreats himself, unless he be

suppo-

supposed considering himself as divided into two parts, of which the superior acts on the inferior.

The several Persons of the Imperative are formed in the following manner. The second Singular, the first and second Plural are the same as in the Present of the Indicative, the Personal Pronoun being omitted; thus, *tu connois*, *thou knowest*; *nous connoissons*, *we know*; *vous connoissez*, *you know*; form the three Persons of the Imperative before-mentioned; as, *connois*, *know thou*; *connoissons*, *let us know*; *connoissez*, *know you*. We must except from this rule three Verbs, which have these three Persons in the Imperative peculiar to themselves. These are *savoir*, *to know*; which makes *sache*, *sachons*, *sachez*; and the two Auxiliaries, *avoir*, *to have*; and *être*, *to be*; which take these three Persons, not from the Present of the Indicative, but from the Present of the Subjunctive; and make the former *aie*, *ayons*, *ayez*; the latter *sois*, *soyons*, *soyez*.

The third Singular, and the third Plural of the Imperative, are always the same as the third Singular and Plural of the Subjunctive.

When the last Vowel in the second Person Singular of the Imperative is an *e* mute, and in *va*, *go thou*, the final *s* is suppressed; except it be immediately followed by the supplemental Pronouns *en* and *y* governed by the Imperative, in which case the *s* is always retained; as, *donnes-en*, *give some of it*; *portes-y*, *carry thither*; *vas-y*, *go thither*; *crois-en*, *believe of it*, &c. But if *en* follow as a Preposition, the final *s* is not retained; as, *O Dieu, porte en mon sein la douceur et la paix*, *O God, convey into my breast joy and peace*; and not *portes en mon sein*.

Some incline to think that the final *s* should be suppressed in the second Person Singular of the Imperative, even when the last Vowel is not an *e* mute,

mute. But those whom I have consulted on this head are of opinion it should not be suppressed in the following Verbs, nor in others of the same Termination; as, *combats* fight thou; *conclus*, conclude; *cours*, run; *crains*, fear; *dors*, sleep; *joins*, join; *mett*, put; *part*, go away; *sens*, perceive; *résous*, resolve. Some suppress it in *tien*, hold thou; some in *vien*, come thou; and many more in *vois*, see thou; *tai*, be silent; and such like Terminations, where however it may be inserted, of which we find frequent examples in the writings of our poets. Thus all other Imperatives, except those ending with a mute, and *va*, go thou; either must or at least may take an *s* final.

The Infinitive and the Participles.

Infinitive, *avoir*, to have.

Participle Active, *ayant*, having; *ayant eu* having had.

Participle Passive, *eu*, *été*, *étant*, being.

I have explained their nature before.

The use of the Infinitive.

IT is used like a Noun Substantive, both as a Nominative and as a word governed by Verbs; for example, *étudier est la plus utile des occupations*, to study is the most useful of all employments. Here *étudier* plainly appears to be the Nominative of the Verb: but if I say *je veux étudier*, I will study; *étudier* is then governed by *je veux*.

The Infinitive admits no other Article, but the Indefinite; it is governed, except in this particular, like other Nouns, and as we say *aimer l'étude*, to love study; *le désir d'étudier*, the desire of studying; *l'application à l'étude*, application to study; so we also say *vouloir étudier*, to be willing to study; *le dé-*
sir

fr de l'étude, the desire of study; *l'application à étudier*, application to studying. Nevertheless custom does not always allow the Infinitives to be governed exactly in the same cases as the Substantives derived from them.

The use of the Participle Active.

THE Participle Active is an Adjective equally of every Gender and Number; the declining of it having for some time past been disused. Thus we say, *un homme connoissant*, *une femme connoissante*, *des gens connoissants*; *Ec. a knowing man*, *a knowing woman*, *knowing people*, &c.

It is joined and commonly relates to a Noun, which is the Nominative of the Verb: as, *des philosophes connoissant la vérité ne doivent pas la taire*, *philosophers knowing the truth ought not to conceal it*. Whereas it would scarce be proper to say, *ce sont des philosophes connoissant la vérité*, *these are philosophers knowing the truth*; because *philosophes* there is not the Nominative of the Verb. But it would be very proper to say, *j'ai vu des philosophes qui connoissent la vérité ne voulaient pas la dire*, *I have seen philosophers who knowing the truth would not declare it*; because there *connoissant* joined to *qui* becomes the Nominative of the Verb *voulaient*. It is not usual to say, *le plaisir d'un homme étudiant*, *the pleasure of a studying man*; nor *cela convient à un homme étudiant*, *that is suitable to a studying man*; but instead thereof *d'un homme* or *à un homme qui étudie*, *of or to a man who studies*.

There are several Participles Active, which by custom are become real Adjectives and are declined; as, *dominant*, *dominante*, &c. *des personnes dominantes*, *governing people*.

The Participle Active to express a time past takes after it the Participle Passive: as, *ayant eu*, *having*

having had; it is thus used without being declined, *ayant eu la satisfaction de vous voir, je ne desire plus rien, having had the satisfaction to see you, I desire nothing more*; that is, *après avoir eu, after having had*; &c. *des personnes habiles ayant examiné mes raisons, skilful persons having examined my reasons, &c.*

This Participle sometimes takes before it the Particle *en*; as, *en parlant, in speaking*; *en lisant, in reading*; &c. which by some is called a Gerund. It is of very small consequence what name is given to it, provided it be known that this Particle *en* before a Participle Active, signifies *when* or *whilst*; as, *en me parlant, il pensoit à autre chose, in speaking to me, he attended to something else*; that is, *lors qu'il me parloit, when he was speaking to me*; *je vous le dirai en allant, I will tell it you in walking*; that is, *tandis que j'irai or que nous irons, whilst I or we shall walk*.

These two words express the whole nature and uses of the Gerund, which has given so great employment to some of our Grammarians.

The use of the Participle Passive.

THIS is used as a common Adjective, except when in some Neuter Verbs it cannot be joined with the Auxiliary *je suis*. It has as well different Genders as Numbers; *un homme estimé, a man esteemed*; *une femme estimée, a woman esteemed*; *des gens estimés, people esteemed*.

It is used in all the Compound Tenses of the Auxiliary Verbs, *je suis*, and *j'ai*; as, *je suis écouté, I am heard*; *j'étois écouté, I was heard*; *j'ai écouté, I have heard*; *j'avois écouté, I had heard*; &c. In this use it is sometimes declinable, and sometimes indeclinable. It is said to be declinable

when

when it is made to agree in Gender and Number with its Substantive. But to shew exactly in what instances it is, or is not so, makes one of the greatest difficulties in the French Language. We shall keep within the bounds of certainty, in our endeavours to explain this particular.

1st, Participles following the Auxiliary Verb *j'ai*, are always indeclinable, when that is not preceded by a Pronoun in the Accusative; as, *j'ai reçu vos lettres*, I have received your letters; and not *reçues*.

2dly, On the contrary, Participles are always declinable when they follow the Verb *je suis*, used singly as a Substantive; as, *ils sont perdus*, they are lost; *elle est ravie de paroître*, she is extremely pleased to appear. These two rules are certain, and admit of no exception.

Unless on these two occasions it seems not improper to make the Passive Participle always indeclinable; the knowledge of which may save learners some perplexity on this head.

Participles are commonly declinable after the Auxiliary Verb *j'ai*, preceded by a Pronoun in the Accusative; as, *que, le, la, les*. Thus we say, *le livre que j'ai fait, je vous le présente*, the book which I have composed, I present to you; *la harangue que j'ai faite, je vous la donne*, the speech which I have made I give to you; *les vers que j'ai faits, je vous les ai lus*, the verses which I have made, I have read to you.

They are the same after the Auxiliary *je suis*, when it forms a reciprocal Verb not governing an Infinitive, an Accusative or a Nominative; as, *elles s'étoient appliquées à la musique*, they had applied themselves to musick; *ils se sont consolés de leur disgrâce*, they have recovered comfort after their disgrace. If the Verb has no governed word, this practice is

still

still more requisite; as, *elles se sont appliquées : ils se sont consolés, &c.*

Some however believe, that they may be indeclinable even on these occasions, and to prove their opinion, quote examples from celebrated authors. It must indeed be owned, that this practice would be more convenient; but the contrary is supported by a vastly greater number of authorities, and in the opinion of many, the contrary practice is erroneous. However this be, we shall mention some Cases, wherein the Participle must not be declined.

1st, The Participle is indeclinable, when the Nominative of the Verb follows it; as, *la peine que se sont donné mes amis, the trouble which my friends have given themselves, and not donnée : les peines qu'on pris les savans, the pains which the learned have taken, and not prises.*

Tho' this rule is authorized by the Academy, by M. Corneille, and by Father Bouhours, and was so before them by M. de Vaugelas, it is not at present universally agreed to. Indeed the Participle should be declined in the following phrase, and others of the same kind. *Que sont devenues vos entreprises? What is become of your undertakings?* But *que* is then interrogative and not relative.

2dly, The Participle is indeclinable, when it governs a pure Infinitive following it; that is, an Infinitive without any Particle before it; as, *les personnes que j'ai entendu chanter, the persons whom I have heard sing, and not entendues chanter; les choses qu'on a dû & voulu faire, the things which we ought and were willing to do, and not dues & voulues faire.* We also say, *elle s'est fait peindre, she got her self painted, and not faite peindre.* When the Infinitive is not pure, the Participle may be declined, as *des soldats qu'on a contrainis de marcher, soldiers whom they have forced to march.* We also
still

Still say, *elles se sont lassées de travailler*, they have fatigued themselves with working; *elle s'est exercée à chanter*, she has used her self to sing, rather than *elles se sont lassé de travailler*; *elle s'est exercé à chanter*: also, *ils sont venus me voir*, they came to see me, rather than *ils sont venu me voir*; whereas we should rather say, *ils me sont venu voir*, than *ils me sont venus voir*, because in this last example *voir* is a pure Infinitive.

3dly, The Participle is indeclinable after a reciprocal Verb, which has *je suis* for an Auxiliary, and governs a personal Pronoun in the dative Case; as, *ils se sont donné un ridicule à eux-mêmes*; they have brought the ridicule on themselves, and not *données*, because *se* here is in the Dative. Also a woman speaking of her self, should say, *je me suis prescrit cette règle*, I have prescribed to my self this rule, and not *prescrite*, because *me* is here in the Dative.

4thly, The Participle *pu* from the Verb *pouvoir*, to be able, is always indeclinable, because it is always followed by a pure Infinitive understood. As *j'ai fait les démarches que j'ai pu*, and not *que j'ai pues*, I have taken what steps I could; because *que j'ai pu faire*, I could take, is evidently understood. For the same reason, the Participles of *vouloir*, to will, and of *devoir*, to owe, are generally indeclinable; as, *il a dit toutes les raisons qu'il a voulu*, he has given all the reasons he would, *dire* being understood; *j'ai donné sur cela les avis que j'ai dû*, I have given thereon the advice which I ought, *donner* being understood.

5thly, The Participles are indeclinable, when in the same phrase they are followed by *que* or *qui*; as, *les raisons qu'il a cru que j'approuvois*, the reasons which he believed I approved, and not *qu'ils a crués*; also, *les personnes que j'ai vu qui étoient prévenues*, the persons I have seen who were prejudiced,
and

and not *que j'ai vues*. *Que* and *qui* supplying here the place of an Infinitive, namely *qu'il a cru être approuvés de moi*, which he believed to be approved by me, and *que j'ai vu être prévenues*, whom I have seen to be prejudiced.

6thly, The Participles of the Verbs Imperfonal, are indeclinable; as, *les pluies qu'il a fait*, the rains there have been, and not *qu'il a faites*.

Except in the instances we have mentioned, and even in some of them, custom has fixed no certain determination concerning the Declension of these Participles. Thus it is still doubtful, whether we should say, *la résolution que j'ai pris*, or *que j'ai prise*, *d'aler*, the resolution which I have taken to go; *des personnes qu'on a soupçonné*, or *soupçonnées*, *d'avoir volé*, persons whom they suspected of having robbed; *elle s'est fait*, or *elle s'est faite*, *religieuse*, she has professed her self a nun; *ils se sont rendu*, or *rendus*, *maîtres de tout*, they have made themselves masters of all; *les choses qu'on lui a donné*, or *données*, *à entendre*, the things which they have made him understand. The reasonings of our Grammarians on this head are very extensive, and I will suppose very fine; tho' I must acknowledge, that I do not at all comprehend them.

I should be glad to ask them, in what manner they would establish a rule on an uncertain or obscure practice. Let them reason in the best manner in the world, to what purpose is their reasoning, if it is not supported by custom? And what will they say, if, after all their observations to authorise an expression are exhausted, custom should authorise or allow of one contrary. They might save themselves much useless labour, if they would think proper to adhere to our principle; that Grammar only follows custom, and where the practice is not certain, there can be no rule. Thus we see in the

article

article before us, they are far from agreeing with each other, and sometimes with themselves.

To conclude, these niceties deserve not the time that might be bestowed on a long examination of them, since they no ways affect the purity of discourse, and custom is besides uncertain or divided concerning them. But if one side must be chosen on these doubtful occasions, the hazard seems to be less in making the Participles indeclinable, and saying, *ils se sont rendu maîtres ; elle s'est trouvé guérie, she found herself cured ; la résolution que j'ai pris ; une femme qu'on a contraint de se taire, a woman whom they have forced to be silent.* Thus no error will be committed, which all authors will agree to call so, since some think the Participles may always be indeclinable: whereas the other side is liable to a certain impropriety; for *les choses qu'ils ont le plus aimées à faire, the things which they have the most loved to do ;* instead of *le plus aimé*, would hardly be approved by either party. Moreover, these Participles declined, often give a certain faintness to the phrase, which should, if possible, be avoided.

The Conjugation of the auxiliary Verb je suis, I am.

Infinitive être, to be.

Participle Active étant, being.

Participle Passive été, been.

The Indicative Mood.

THE PRESENT TENSE.

Sing. *Je suis, I am ; tu es, thou art ; il est, he is.*

Plur. *Nous sommes, we are ; vous êtes, you are ; ils sont, they are.*

THE IMPERFECT.

Sing. *J'étois, I was ; tu étois, il étoit.*

Plur. *Nous étions, we were ; vous étiez, ils étoient.*

The PRETERPERFECT.

Sing. *Je fus, I was ; tu fus, il fut.*Plur. *Nous fumes, vous fûtes, il furent.*

The FUTURE.

Sing. *Je serai, I shall be ; tu seras, thou shalt be ;
il sera, he shall be.*Plur. *Nous serons, we shall be ; vous serez, you shall
be ; ils seront, they shall be.*

The UNCERTAIN.

Sing. *Je serois, I should or would be ; tu serois, il
serois.*Plur. *Nous serions, vous seriez, ils seroient.**Tenses composed of the Participle été, with the Single
Tenses of the Verb j'ai.*

The COMPOUND PRESENT.

J'ai été, I have been.

The COMPOUND IMPERFECT.

J'avois été, I had been.

The COMPOUND PRETERPERFECT.

J'eus été, I had been ; or would or should have been.

The COMPOUND FUTURE.

J'aurai été, I shall have been.

The COMPOUND UNCERTAIN.

J'aurois été, I would or should have been.

The Imperative Mood.

Sing. 2. *Sois, be thou ; 3. qu'il soit, let him be.*Plur. 1. *Soyons, let us be ; 2. soyez, be you ; qu'ils
soient, let them be.**The*

The Conjunctive, or Subjunctive Mood.

The PRESENT.

Sing. *Que je sois, that I may be ; tu sois, thou mayest be ; il soit, he may be.*

Plur. *Que nous soyons, that we may be ; vous soyez, you may be ; qu'ils soient, that they may be.*

The PRETERPERFECT.

Sing. *Que je fusse, that I might or should be ; que tu fusses, qu'il fût.*

Plur. *Nous fussions, vous fussiez, ils fussent.*

The COMPOUND PRESENT.

Que j'ai été, that I may have been.

The COMPOUND PRETERPERFECT.

J'eusse été, I might, would, or should have been.

It is necessary to learn perfectly the two Auxiliary in order to conjugate the other Verbs.

The Preterperfect of the Verb *je suis*, is often used instead of the same Tense of *je vais*, I go ; and has the same signification : *j'ai été chez vous*, I have been at your House ; that is, *je suis allé chez vous*, I went to your house.

In this Verb, as in others, there are seven Single Tenses, five in the Indicative, and two in the Subjunctive Mood.

Foreigners, the Italians especially, should take particular notice of the Compound Preterperfects of this Verb : for the Verb *sono*, which in the Italian Language signifies *je suis*, takes its Compound Tenses from itself ; whereas the French Verb *je suis*, takes them from the Verb *j'ai*. Thus they say *sono stato, sarei stato, je suis été, je serais été, &c.* instead of which we say *j'ai été, j'aurais été, &c.*

The general Conjugation of the other French Verbs.

OUR Grammarians reduce the Terminations of all the French Infinitives to four principal; namely, *er*, *ir*, *re*, and *oir*; which, they say, make four several sorts of Conjugations of Verbs. This appears to be a very idle observation, since Verbs of the same Conjugation have often as many different inflections as those of the four pretended different Conjugations. Moreover, that which serves as a general rule for the inflections of one of the four Conjugations, will equally serve for all the rest. In consequence of this, therefore, we must either allow of one Conjugation only in the French Verbs, or admit of as many as there are different Terminations in the Infinitive.

The knowledge of the Conjugations will be much shorten'd by the following table; wherein, at one view, is seen in what manner the First Person of the Present Tense, and of the Preterperfect, is formed from the Infinitive, either immediately, or by the intervention of Participles formed from thence. The other Tenses are formed by general Rules, which I shall mention afterwards.

The first letters of the first column, in the *Italick* character, are invariable in the Verb; and the small letters of the other columns shew the different inflections, which, joined to the invariable part of the word, make the Conjugation.

The different ranks of Terminations, one of which is included in the other, as *ir* in *enir*, shew, that *ir* in general has the formation I ascribe to it; and that the others, as *enir*, whereof *ir* makes a part only, have each their particular formation, as inserted in the table.

By the means of this table, and another not half so long, for the formation of the three Persons
Plural

Plural of each Tense, together with a few observations, the whole contained in six or seven pages, may be learned the general conjugation of about three thousand Verbs. All the exceptions are inserted in the same table, in a small character, which, with their Compounds, have, for the most part, but a very inconsiderable irregularity, whereof I shall give an account in an alphabetical list of those Verbs.

A Table of the formation of each of the Two Participles of the Present and of the Preterperfect Tense Indicative of the French Verbs.

Infinitive.	Part. Act.	Part. Pass.	Present.	Preter.	No. of Words	English Words.	Exceptions.
<i>Porter</i>	ant	é	c	ai	2700	to carry	aller, to go ; puer, to suck.
<i>Finir</i>	issant	i	is	is	200	to end	Acquies, to acquiesce ; courir, to run ; cueillir, to gather ; faillir, to fail ; fuir, to fly ; haïr, to hate ; mourir, to die ; oïr, to hear ; saillir, to leap ; vêtir, to cloath.
<i>Sentir</i>	ant	i	s	is	7	to perceive	
<i>Couvrir</i>	ouvrant	ouvert	ouvre	ouverts	6	to cover	
<i>Souffrir</i>	ouffrant	oufert	oufre	ouffris	6	to suffer	
<i>Tenir</i>	enant	enu	iens	ins	25	to hold	
<i>Plaindre</i>	ignant	int	ins	ignis	22	to complain	Benir, to bless, has the same inflections as finir.
<i>Joindre</i>						to join	
<i>Produire</i>	uisant	uit	uis	uifis	22	to produce	Boire, to drink ; bruire, to rear ; croire, to believe ; conclure, to conclude ; cuire, to sew with a needle ; dire, to say ; écrire, to write ; faire, to do ; frire, to fry ; lire, to read ; metre, to put ; moudre, to grind ; naître, to be born ; prendre, to take ; rire, to laugh ; soudre, to resolve ; suivre, to follow ; traire, to milk ; tordre, to twist ; vaincre, to conquer ; vivre, to live.
<i>Paraitre</i>	oissant	u	ois	us	10	to appear	
<i>Taire</i>	aissant	u	ais	us	20	to be silent	
<i>Répondre</i>	dant	du	ds	dis	18	to answer	
<i>Tendre</i>					10	to stretch out	
<i>Recevoir</i>	evant	u	ois	us	7	to receive	Choïr, to fall down ; recevoir, to receive ; pleuvoir, to rain ; pouvoir, to be able ; savoir, to know ; se reconnoître, to know ; se reconnoître, to be worth ; voir, to see.

Observations, as a supplement to the foregoing table.

Learners should at first make this table very familiar to them ; especially the part relating to Verbs in *er*, which are more than two thousand seven hundred.

There are hardly above two hundred in *ir-issant* ; amongst which is *benir*, which makes *benissant*, and must be excepted from the Verbs in *enir*. The other Terminations have each pretty near the number inserted in the table.

Some Verbs in *ir*, change *ir* only into *ant* in the Participle Active, and not into *issant* ; and form their Present Tense from the Indicative, by changing the last syllable of the Infinitive into a single *s*. Such are,

<i>Bouillir, to boil.</i>	<i>bouillant,</i>	<i>je bous,</i>
<i>Dormir, to sleep.</i>	<i>dormant,</i>	<i>je dors.</i>
<i>Mentir, to lye.</i>	<i>mentant,</i>	<i>je ments.</i>
<i>Partir, to depart.</i>	<i>partant,</i>	<i>je pars.</i>
<i>Se repentir, to repent.</i>	<i>se repentant,</i>	<i>je me repens.</i>
<i>Sentir, to perceive.</i>	<i>sentant,</i>	<i>je sens.</i>
<i>Servir, to serve.</i>	<i>servant,</i>	<i>je sers.</i>
<i>Sortir, to go out.</i>	<i>sortant,</i>	<i>je sors.</i>

What remains farther to be known concerning the Conjugation of our Verbs, will hardly cost more trouble than the mere reading over the following observations, wherein I shall make no mention of the Participles, nor of the Present, or Preterperfect Tenses of the Indicative Mood, the formation of which is seen in the foregoing table.

The Imperfect is always formed from the Participle Active, by changing *ant* into *ois*, as, *portant*, carrying ; *je portois*, I carried : *lisant*, reading ; *je lisais*, I read, &c.

The Preterperfect Indicative of Verbs in *er*, has the same sound as the Participle Passive *je portai*, *I carried*; being pronounced like *porté*, *carried*.

The Future is formed from the Infinitive, only by adding *ai* after the final *r*; as, *former*, *to form*; *je formerai*, *I shall form*: *prendre*, *to take*; *je prendrai*, *I shall take*, &c.

The Verb *faire* changes *ai* into *e* mute in the Participle Active, and the following Tenses; as, *faisant*, *doing*; *je fesis*, *I did*; *je ferois*, *I should do*; *je ferai*, *I shall do*. Verbs in *enir* and in *oir*, change *enir* into *iendra*, and *oir* into *rai* in the Future; as, *venir*, *to come*; *je viendrai*, *I shall come*; *devoir*, *to owe*; *je devrai*, *I shall owe*. All Futures end in *rai*, even those of the Irregulars, which in this Tense have very little irregularity.

The Uncertain is always formed from the Future, by changing *ai* into *ois*; as, *je porterai*, *I shall carry*; *je porterois*, *I should carry*; *je viendrai*, *I shall come*; *je viendrois*, *I should come*.

The Present Subjunctive is formed from the Participle Active, by changing *ant* into *e*; as, *portant*, *carrying*; *que je porte*, *that I may carry*; *lisant*, *reading*; *que je lise*, *that I may read*, &c. The Verbs in *enir* and in *evoir* change their Participle Active *enant* into *iene*; and *evant* into *oive*: as, *tenir*, *to hold*; *tenant*, *holding*; *que je tiène*, *that I may hold*; *recevoir*, *to receive*; *recevant*, *receiving*; *que je reçoive*, *that I may receive*.

The Preterperfect Subjunctive is always formed from the second Person Singular of the Preterperfect Indicative, by adding to it *se*; as, *tu aimas*, *thou lovedst*; *que j'aimasse*, *that I might or should love*; *tu dis*, *thou sayest*; *que je disse*, *that I might or should say*; *tu connus*, *thou knowedst*; *que se connusse*, *that I might or should know*.

Having got a knowledge of the first Person of all the Single Tenses, nothing farther remains but

to know how the other Persons are formed from it. Every thing relating to the second and third Singular, is comprehended in three easy observations, which extend to the Moods and Tenses of all Verbs, even of Irregulars.

1st, If the first Person ends not with *x* or *s*, the second takes an *s*, and the third is the same as the first; as, *je souffre, I suffer; tu souffres, il souffre.*

2dly, If the first Person ends with *s* or *x*, the second is the same as the first, and the third takes *t* instead of the *x* or *s*; as, *je lis, I read; tu lis, il lit; je veux, I will; tu veux, il veut.*

It plainly appears, that in Verbs where the *s* final of the second Person is immediately preceded by *d* or *t*, no other change is required to form the third, but to suppress the *s*; as, *j'entends, I understand; tu entends, il entend; je mets, I put; tu mets, il met.*

Je crois, I believe; je dois, I owe; je bois, I drink; je vois, I see; je sais, I know; are sometimes written without the *s*, tho' the second and third Persons are formed in the same manner, as if the first Person still retained the *s*: as, *je crois*, or *je croi, I believe; tu crois, il croit, &c.* It has been more usual of late to write *je vais* than *je vas*; but otherwise this Verb preserves its old inflection; as, *je vais*, or *je vas, I go; tu vas, il va.*

3dly, If the first Person ends in *ai*, the second changes the *i* final into *s*, and the third suppresses the *s*; as, *j'estimai, I esteemed; tu estimas, il estima; je dirai, tu diras, il dira.* This Termination in *ai*, regards the Preterperfect and the Future of Verbs in *er*.

Except 1st, In the Preterperfect Subjunctive, the first Person Singular forms the third, by changing the final *ffe* into *st*; as, *j'aimasse, I might or could love; il aimast, je fisse, I might or could do;*
il

il fist. The new orthography writes *aimât* and *sit*, instead of *aimast* and *fist*.

3dly, Verbs in *enir* and *evoir* have the third Person Plural of the Indicative the same as the third Person Plural of the Subjunctive, ending in *ienent* and *oivent*; as, *venir*, to come; *ils viennent*; *recevoir*, to receive; *ils reçoivent*.

Nothing farther remains to complete the knowledge of the Conjugation of our regular Verbs which are about three thousand, except to learn the formation of the three Persons Plural; which is contained in the six lines of the following table, and in two observations to explain it.

A table of the formation of the three Persons Plural of all the Tenses in all Verbs.

Present	Porte	ons, ez, ent.
The Imperfect and Uncertain.	} Portois } Porterois }	ions, iez, oient.
The Preterperfect.	} Portai } Fis, Lus }	ames, ates, erent. mes, tes, rent.
The Future	Porterai	ons, ez, ont.
The Present and Preterperfect Subj.	} Disse } Disse }	ions, iez, ent.

Observations, as a supplement to the foregoing table,

THE Plural of the Present Indicative is formed from the Participle Active, by the alterations contained in the foregoing table.

In like manner is the Plural of all the other Tenses formed from the first Person Singular of the same Tenses.

It is to be observed concerning the Irregular Verbs, that even when the first Person Singular of the Present Subjunctive is irregular; the first and second Persons Plural are nevertheless regularly formed from the Participle Active, by changing *ant* into *ions* and *iez*; thus tho' in the present Subjunctive of the Irregular Verb *aller*, to go; we say, *que j'aille*, that I may go; *que tu ailles*; the Plural is, *que nous allions*, that we may go; *que vous alliez*, that you may go; forming these two Persons regularly from the Participle Active *allant*. We must except from this observation *fassions*, that we may do; *fassiez*, that you may do; and *puissions*, that we may be able; *puissiez*, that you may be able; which like other Irregular Verbs are formed from their first Person Singular.

The third Plural of the Imperfect and of the Uncertain ends in *oient*, the pronounciation of which perplexes foreigners very much. This difficulty is removed only by pronouncing it like a long *è* open; *ils disoient*, *ils feroient* are pronounced *ils disèt*, *ils ferèt*.

The Plural of the Preterperfect like the other Tenses, is also formed from the first Person Singular, which always ends in *ai* or *s*. When it ends in *ai*, this *ai* as appears in the table is changed into *ames*, *ates*, *èrent*. The other Preterperfects only change the *s* final of the first Person Singular into *mes*, *tes*, *rent*, according to the same table.

The Uncertain Tense has the same Terminations as the Imperfect; and the Preterperfect Subjunctive the same as the Present Subjunctive.

The Compound Tenses, as has been before observed, are always formed from the Participle Passive joined to the Single Tenses of the Auxiliary *j'ai*; as, *j'ai aimé*, I have loved; *j'avois aimé*, I had loved, &c.

It is needless to add any thing farther to what we have said before concerning the inflections of the Imperative. The second Singular, the first Plural, and the second Plural, agree with the same Persons of the Present Indicative, suppressing the Personal Pronoun. The third Singular, and the third Plural, agree with the same Persons of the Present Subjunctive. Thus, *tu chantes, thou singest; nous chantons, we sing; vous chantez, you sing; qu'il chante, that he may sing; qu'ils chantent, that they may sing*; make in the Imperative *chante, sing thou* (the *s* final after the *e* mute final being suppressed;) *chantons, let us sing; chantez, sing you; qu'il chante, let him sing; qu'ils chantent, let them sing.*

To this account of the general Conjugation of our Verbs I shall add examples, to make the practice thereof still more easy. It may be proper at first, to compare these with the preceding rules in order to confirm them,

The Indicative Mood.

PRESENT.

Sing. *J'aime, I love; tu aimes, il aime.*

Plur. *Nous aimons, vous aimez, ils aiment.*

The IMPERFECT.

Sing. *J'aimois, I loved; tu aimois, il aimoit.*

Plur. *Nous aimions, vous aimiez, ils aimoient.*

The PRETERPERFECT.

Sing. *J'aimai, I loved; tu aimas, il aimas.*

Plur. *Nous aimames, vous aimates, ils aimèrent.*

The FUTURE.

Sing. *J'aimerai, I shall love; tu aimeras, il aimera.*

Plur. *Nous aimerons, vous aimerez, ils aimeront.*

The

THE UNCERTAIN.

Sing. *J'aimerois, I might or could love; tu aimerois, il aimeroit.*

Plur. *Nous aimerions, vous aimeriez, ils aimeroient.*

The Compound Tenses of the Indicative.

THE COMPOUND PRESENT.

J'ai aimé, I have loved.

THE COMPOUND IMPERFECT.

J'avois aimé, I had loved.

THE COMPOUND PRETERPERFECT.

J'eus aimé, I had loved.

THE COMPOUND FUTURE.

J'aurai aimé, I shall have loved.

THE COMPOUND UNCERTAIN.

J'aurais aimé, I should have loved.

The Subjunctive Mood.

THE PRESENT.

Sing. *Que j'aime, that I may love; tu aimes, il aime.*

Plur. *Que nous aimions, vous aimiez, ils aiment.*

THE PRETERPERFECT.

Sing. *Que j'aimasse, that I had loved; tu aimasses, il aimât or aimât.*

Plur. *Aimassions, aimassiez, aimassent.*

The

The Compound Tenses of the Subjunctive.

The COMPOUND PRESENT.

Je aie aimé, I may have loved.

The COMPOUND PRÉTERPERFECT.

Jeusse aimé, I had or should have loved.

The Imperative.

Sing. *Aime, love thou; qu'il aime, let him love.*

Plur. *Aimons, let us love; aimez, love you; qu'ils aiment, let them love.*

The Infinitive.

Present. *Aimer, to love.*

Preterperfect. *Avoir aimé, to have loved.*

Part. Act. Present. *Aimant, loving.*

Pret. *Ayant aimé, having loved.*

Part. Pass. Present. *Aimé, loved.*

Preterperfect. *Ayant été aimé, having been loved.*

The second example of the French Conjugation taken from a Verb, the first Person of which ends in s.

The Indicative.

PRESENT.

Sing. *Je finis, I end; tu finis, il finit.*

Plur. *Nous finissons, vous finissez, ils finissent.*

The IMPERFECT.

Sing. *Je finissois, I ended; tu finissois, il finissoit.*

Plur. *Nous finissions, vous finissiez, ils finissaient.*

The PRÉTERPERFECT.

Sing. *Je finis, I ended; tu finis, il finit.*

Plur. *Nous finimes, vous finites, ils finirent.*

The

THE FUTURE.

Sing. *Je finirai, I shall end; tu finiras, il finira.*
 Plur. *Nous finirons, vous finirez, ils finiront.*

THE UNCERTAIN.

Sing. *Je finirois, I would or could end; tu finirois
 il finiroit.*
 Plur. *Nous finirions, vous finiriez, ils finiroient.*

The Compound Tenses of the Indicative.

THE COMPOUND PRESENT.

J'ai fini, I have ended.

THE COMPOUND IMPERFECT.

J'avois fini, I had ended.

THE COMPOUND PRETERPERFECT.

J'eus fini, I had ended.

THE COMPOUND FUTURE.

J'aurai fini, I shall have ended.

THE COMPOUND UNCERTAIN.

J'aurois fini, I could or should have ended.

The Subjunctive.

THE PRESENT.

Sing. *Que je finisse, that I may end; tu finisses,
 qu'il finisse.*
 Plur. *Nous finissions, vous finissiez, ils finissent.*

THE PRETERPERFECT.

Sing. *Que je finisse, that I ended; tu finisses, qu'il
 finît.*
 Plur. *Nous finissions, vous finissiez, qu'ils finissent.*

The

*The Compound Tenses of the Subjunctive.**Que j'aie fini, that I may have ended.**Que j'eusse fini, that I had ended.*

Observe, that a Verb ending in *x*, has the same inflection as if it ended in *s*; as, *je veux, I will; tu veux, il veut.*

The Imperative.

Sing. 2. *Finis, end thou; 3. qu'il finisse, let him end.*

Plur. 1. *Finissons, let us end; 2. finissez, end you; 3. qu'ils finissent, let them end.*

The Infinitive.

Present. *Finir, to end.*

Participle Active. *Finissant, ending.*

Preterperfect. *Ayant fini, having ended.*

Participle Passive. *Fini, ended.*

Ayant été fini, having been ended.

*The third example of the French Conjugation.**The Indicative.*

PRESENT.

Sing. *Je rends, I restore; tu rends, il rend.*

Plur. *Nous rendons, vous rendez, ils rendent.*

THE IMPERFECT.

Sing. *Je rendois, I restored; tu rendois, il rendoit.*

Plur. *Nous rendions, vous rendiez, ils rendoient.*

THE PRETERPERFECT.

Sing. *Je rendis, I restored; tu rendis, il rendit.*

Plur. *Nous rendîmes, vous rendîtes, ils rendirent.*

The

THE FUTURE.

Sing. *Je rendrai, I shall restore; tu rendras, il rendra.*

Plur. *Nous rendrons, vous rendrez, ils rendront.*

THE UNCERTAIN.

Sing. *Je rendrais, I should or would restore; tu rendrais, il rendrait.*

Plur. *Nous rendrions, vous rendriez, ils rendraient.*

The Compound Tenses of the Indicative.

J'ai rendu, I have restored.

J'avois rendu, I had restored.

J'eus rendu, I had restored.

J'aurai rendu, I shall have restored.

J'aurais rendu, I could or should have restored.

THE SUBJUNCTIVE.

PRESENT.

Sing. *Que je rende, that I may restore; que tu rendes, qu'il rende.*

Plur. *Que nous rendions, vous rendiez, ils rendent.*

THE PRETERPERFECT.

Sing. *Que je rendisse, that I restored; tu rendisses, il rendit.*

Plur. *Nous rendissions, vous rendissiez, ils rendissent.*

The Compound Tenses of the Subjunctive.

Que j'aie rendu, that I may have restored.

Que j'eusse rendu, that I had restored.

The Imperative.

Sing. 2. *Rends*, restore thou ; 3. *qu'il rende*, let him restore.

Plur. 1. *Rendons*, let us restore ; 2. *rendez*, restore you ; 3. *qu'ils rendent*, let them restore.

The Infinitive.

Present. *Rendre*, to restore.

Preterperfect. *Avoir rendu*, to have restored.

Part. Act. Present. *Rendant*, restoring.

Preterperfect. *Ayant rendu*, having restored.

Part. Pass. Present. *Rendu*, restored.

Preterperfect. *étant rendu*, being restored ; or, *ayant été rendu*, having been restored.

Of Irregular Verbs.

THOSE are called so which we have inserted as exceptions, and which follow not the general rules for the formation of the Tenses. It is proper to observe, that all the irregularity of Verbs falls only on the Present, the Preterperfect, the Future of the Indicative, and on the Present of the Subjunctive. And as these Tenses are formed from the Participles, I shall in the first place set down the irregular Participles of these Verbs.

When one Tense of a Verb is out of use, the other Tenses, which should be formed from that, become also out of use. And, on the contrary, when a Tense is in use, all the Tenses formed from it are also in use, unless there be a particular exception.

The irregular, like many regular Verbs, have commonly their Preterperfect Tenses the same as their Participle Passive, adding *s* to it when there is none ; as the Participle Passive *mis*, *put* ; the Preterperfect *je mis*, *I put* ; the Participle Passive *conclu*,

conclu, concluded; the Preterperfect *je conclus* I concluded. There are some exceptions to this which I shall take notice of.

The following is a list of Irregular Verbs in alphabetical order, with the formation of their irregular Tenses.

Aller, to go; the Present Indicative *je vais*, or *je vas*, I go; but the latter is now seldom used: the third Person Plural *ils vont*, they go; the Present Subjunctive *que j'aille*, that I may go.

Aquérir, to acquire; the Participle Active *acquérant*, acquiring; the Participle Passive *acquis*, acquired; the Present Indicative *j'acquiers*, I acquire.

Boire, to drink; the Participle Active *buvant*, drinking; the Participle Passive *bu*, drunk; the Present Indicative *je bois*, or *je boi*, I drink; the third Person Plural *ils boivent*, they drink; the Present Subjunctive *que je boive*, that I may drink; the third Person Plural *qu'ils boivent*, that they may drink.

Bouillir, to boil; the Participle Active *bouillant*, boiling; the Participle Passive *bouilli*, boiled; the Present Indicative *je bous*, I boil.

Braire, to bray, is not used, except in the Infinitive.

Bruire, to make a noise, has no more in use besides this Infinitive, than the Imperfect Indicative *je bruïois*, I made a noise; and the Participle Active *bruïant*, *bruïante*, making a noise; which is Adjective.

Choir, to fall, has only the Infinitive in use; to which *tomber* is preferable. Its Compound *déchoir*, to decline; is only used in the Infinitive, and in the Participle Passive *déchu*, declined or fallen.

Croire, to believe, the Participle Active *croyant*, believing; the Participle Passive *cru*, believed; the

Present Indicative *je crois*, or *je croi*, *I believe*; the Present Subjunctive *que je croie*, *that I may believe*.

Courir, to run; the Participle Active *courant*, running; the Participle Passive *couru*, run; the Present Indicative *je cours*, *I run*; the Future *je courrai*, *I shall run*.

Cueillir, to gather; the Participle Active *cueillant*, gathering; the Participle Passive *cueilli*, gathered; the Present Indicative *je cueille*, *I gather*; the Future *je cueillerai*, *I shall gather*.

Conclure, to conclude; and *exclure*, to exclude; the Participle Active *concluant*, concluding; the Participle Passive *conclu*, *conclue*, concluded; but *exclure* makes *exclus* and *exclue*.

Coudre, to sew with a needle; the Participle Active *cousant*, sewing; the Participle Passive *cousu*, sewed; the Preterperfect Indicative *je cousis*, *I sowed*.

Dire, to say; the Present Indicative *je dis*, *I say*; the second Person Plural *vous dites*, *you say*. But its Compounds follow the general rule; as, *vous médisez*, *you slander*; *vous maudissez*, *you curse*; and not *vous médites*, *vous maudites*, &c. the Participle Active of *maudire*, is *maudissant*, cursing.

Ecrire, to write; the Participle Active *écrivant*, writing; the Present Indicative *j'écris*, *I write*; the Preterperfect *j'écrivis*, *I wrote*.

Faillir, to fail, grows obsolete, and *manquer* is used instead of it.

Faire, to do; the Participle Active *faisant*, doing; the Participle Passive *fait*, done; the Present Indicative *je fais*, *I do*; the second Person Plural *vous faites*, *you do*; the third Person Plural *ils font*, *they do*; the Preterperfect *je fis*, *I did*; the Future *je ferai*, *I shall do*; the Present Subjunctive *que je fasse*, *that I may do*.

Frir, to fry; is only used in the Infinitive, and in the Participle Passive *frit*, *fried*.

Fuir,

Fuir, to fly, has an irregularity scarce perceptible, which is, that its Participle Passive *fui*, *fled*; has no Feminine.

Haïr, to hate; the Present Singular Indicative *je hais*, *I hate*; pronounced as one syllable like *bés*; but in the Plural it makes *nous haïssons*, *we hate*; *haï* being two syllables, and so in the other inflections.

Lire, to read; the Participle Active *lisant*, reading; the Participle Passive *lu*, read.

Mêtré, to put; the Participle Active *métant*, putting; the Participle Passive *mis*, put; the Present Indicative *je mets*, *I put*.

Moudre, to grind; the Participle Active, according to some, *moulant*, grinding; the Participle Passive *moulu*, ground; the Present Indicative *je mouds*, *I grind*.

Mourir, to die; the Participle Active *meurant*, dying; the Participle Passive *mort*, dead; the Present Indicative *je meurs*, *I die*; the third Person Plural *ils meurent*, *they die*; the Preterperfect *je mourus*, *I died*; the Future *je mourrai*, *I shall die*; the Present Subjunctive *que je meure*, *that I may die*; the third Person Plural *qu'ils meurent*; *that they may die*.

Mouvoir, to move; the Participle Active *mouvant*, moving; the Participle Passive *mu*, moved; the Present Indicative *je meus*, *I move*; the third Person Plural *ils meuvent*, *they move*; the Future *je mouvrai*, *I shall move*; the Present Subjunctive *que je meuve*, *that I may move*; the third Person Plural *qu'ils meuvent*, *that they may move*.

Naître, to be born; the Participle Active *naissant*, coming forth; the Participle Passive *né*, born; the Present Indicative *je nais*, *I am born*; the Preterperfect *je naquis*, *I was born*.

Ouir, to bear ; is scarce used but in the Infinitive, which grows obsolete, and in the Participle Passive *oui*, heard ; as *j'ai oui*, I have heard.

Pâître, to feed ; the Participle Active *paissant*, feeding ; the Present Indicative *je pais*, I feed. It has no Preterperfect Tense, nor Participle Passive.

Pleuvor, to rain ; an Impersonal, the Participle Passive *plu*, rained ; the Present Indicative *il pleut*, it rains ; the Future *il pleuvra*, it will rain.

Pouvoir, to be able ; the Participle Active *pouvant*, being able ; the Present Indicative *je peux*, I am able ; the third Person Plural *ils peuvent*, they are able ; the Future *je pourai*, I shall be able ; the Present Subjunctive *que je puisse*, that I may be able. The Participle Passive *pu*, is never used, except after the Auxiliary Verb *j'ai*.

Prendre, to take ; the Participle Active *prenant*, taking ; the Participle Passive *pris*, taken ; the Present Subjunctive *que je prene*, that I may take.

Puer, to stink ; the Present Indicative *je pus*, I stink ; it has no single Preterperfect, *il put*, it stinks, is used impersonally instead of *on put*.

Querir, to seek, is in use only in the Infinitive and after the Verbs *aler*, to go ; *venir*, to come ; *envoyer*, to send ; as, *aler querir*, to go in search of ; *venir querir*, to come in search of ; *envoyer querir*, to send in search of, &c.

Ravoir, to recover, is in use only in the Infinitive.

Saillir, to leap, is now obsolete, as is almost become its compound *assaillir*, to assault : *ressaillir*, to start ; the Participle Active *ressaillant*, starting ; The Present Singular Indicative is not in use, but in the Plural we say *nous ressaillons*, we start.

Savoir, to know ; the Participle Active *sachant*, knowing ; the Participle Passive *su*, known ; the Present Indicative *je sais*, or *je sai*, I know ; the first Person Plural *nous savons*, we know ; the Future

savoir, I shall know; the Imperative *sache*, know thou; *sachons*, let us know; the Present Subjunctive *que je sache*, that I may know.

Seoir, to sit, is little used, but instead thereof its compound *asseoir*, *s'asseoir*; the Participle Active *asseiant*, sitting; the Participle Passive *assis*, seated; it is scarce ever used in the Present Indicative Singular, nor in the third Person Plural *ils s'asseient*, they sit; but the first and second Person Plural are very much in use *nous nous asseions*, we sit; *vous vous asseiez*, you sit; the Future *je m'assierrai* or *m'assierrai*, I shall sit.

Surseoir, to suspend; and *Rasseoir*, to settle, have scarce any Tense in use, but the Infinitive. *Surseoir*, may make the Future *je surseoirai*, I shall suspend.

Soudre, to solve, grows obsolete; but its compounds, as, *absoudre*, to absolve; *dissoudre*, to dissolve; *resoudre*, to soften; are used in the Infinitive, and the Participle Passive only; as, *absous*, absolved; *dissous*, dissolved; *résous*, softened. But when *résoudre*, signifies to take a resolution or to determine; it is used in all its Tenses; the Participle Active *résolvant*, resolving; *résolu*, resolved; the Present Indicative *je résous*, I resolve &c.

Suffire, to suffice, the Participle Active *suffisant*, sufficing; the Participle Passive *sufis*, sufficed.

Suivre, to follow; the Participle Active *suivant*, following; the Participle Passive *suivi*, followed; the Present Indicative *je suis*, I follow.

Tordre, to twist; the Participle Passive *tors*, twisted; the Preterperfect Indicative *je tordis*, I twisted.

Traire, to milk; the Participle Active *trayant*, milking; the Participle Passive *trait*, milked; it has no Preterperfect. Its compounds *distraindre*, to distract; and *extraire*, to extract, are scarce in use,

except in the Singular Present Indicative, and in the Participle Passive; as, *distrain*, *distracted*.

Vaincre, to conquer; the Participle Active *vaincant*, conquering; the Participle Passive *vaincu*, conquered; the Preterperfect Indicative *je vainquis*, I conquered; the Present Singular is little used.

Valoir, to be worth; the Participle Active *valant*, being worth; the Participle Passive *valu*, worth; the Present Indicative *je vau*, I am worth; the Future *je vaudrai*, I shall be worth; the Present Subjunctive *que je vaille*, that I may be worth; but *prévaloir*, to prevail, makes *que je prévale*, that I may prevail.

Vêtir, to cloath; is hardly in use, except in the Infinitive and in the Participle Passive *vêtu*, cloathed. *Révetir*, to invest; is regular, but is not used in the Present Singular.

Vivre, to live; the Participle Active *vivant*, living; the Participle Passive *vécu*, lived; the Present Indicative *je vis*, I live.

Voir, to see; the Participle Active *voyant*, seeing; the Participle Passive *vu*, seen; the Present Indicative *je vois*, I see; the Future *je verrai*, I shall see. But *pouvoir*, to provide; in the Preterperfect Indicative makes *je pourvus*, I provided; and in the Future *je pourvoirai*, I shall provide. *Prévoir*, to foresee; also makes in the Future *prévoirai*, I shall foresee.

Vouloir, to will; the Present Indicative *je veux*, I will; the third Person Plural *ils veulent*, they will; the Future *je voudrai*, I shall be willing; the Present Subjunctive *que je veuille*, that I may be willing; the third Person Plural *qu'ils veuillent*, that they may be willing.

the Participle Passive *voulu*, wished. Its compounds are formed like those of *avoir*.
 Additions:
 except the third Person Plural *ils veulent*, they want; the I

Additions concerning the use and small irregularity of some particular Verbs.

Aler, to go. This Verb in French not only answers to the English word *to go*; but is moreover used before the Infinitives of Verbs, to denote a future time near; as, *je vais dire, I am going to say.* The Verb *devoir* is also used to express a future time, but which is not determined to be either near or remote; as, *je dois parler sur cette affaire, I am to speak on this affair.* The Verb *venir*, followed by the Particle *de*, and an Infinitive, is used to signify a time very lately past; as, *je viens de dire, I have just now said.* The Verbs *je vais, I go*; *je reviens, je retourne, I return*; are often conjugated as Reciprocals, and with the Particle *en*, especially when they are without a governed word; as, *je m'en vais, I go*; *je m'en suis allé, I went*; *je m'en retourne, I am returned.*

Envoyer, to send, has for some time as commonly made *j'enverrai* in the Future as *j'enverrai, I shall send*: but *trouver, to find*, does not however make *je trouverrai*, as some say; but *je trouverai, I shall find*; according to the general rule.

Benir, to bless, has for the Participle Passive *beni, benie, blessed*; but *benit, benite*, is used in speaking of a benediction made by an external ceremony of the church; as, *pain benit, consecrated bread*; *une abbess qui a été benite, an abbess who hath received the benediction.* It is to be observed, that this Verb has the Participle Active in *issant*, and not in *enant*, like the other Verbs ending in *enir*.

Luire, to shine or enlighten; *nuire, to hurt*, make their Participles Passive, *lui, enlightened*; *nu, hurt*; without the *t*, common to the Participle Passive.

Savoir, to know, is always indeclinable. The Auxiliary

Savoir, to know, sometimes makes in the Present Indicative *sache*, instead of *sais*; but *sache* must then be preceded by *ne* or *non*, and followed by *qui* or *que*, or by an Adverb of Comparison, either expressed or understood; as, *je ne sache personne qui ne se croie du bon sens*, I am acquainted with no person who does not believe himself to have good sense; or, *je ne sache pas qu'on ait mal parlé de vous*, I do not know that you have been evil spoken of; or, *je ne sache point d'homme plus heureux que vous*, I know no man happier than you; or, *se trouve-t-il jamais un parfait ami?* was there ever found a perfect friend? *non pas que je sache*; not that I know of. Observe, that the Uncertain Tense of the Verb *savoir*, joined to the negative *ne*, signifies *je ne puis*, I cannot; as, *je ne saurois parler* signifies *je ne puis parler*, I cannot speak.

Of the different kinds of Verbs.

WE have explained their nature in the first part of this work; what remains therefore is to shew the different uses to which they are applied.

The Active Verbs have nothing particular.

The Passive in French are formed only by the Verb *je suis*, I am, throughout all its inflections, with the Participle Passive of the Verb joined to it; as, *je suis loué*, in the Latin *laudor*, I am praised; *j'ai été loué*, I have been praised; *je serai loué*, I shall be praised, &c.

Several Verbs Neuter are conjugated like Verbs Active, with the Auxiliary *j'ai*; as, *je régne*, I reign; *j'ai régné*, I have reigned; *j'avais régné*, I had reigned, &c. The Participle Passive of this kind of Verbs is not in use, except after the Auxiliary Verb *j'ai*, where it is always indeclinable. There are other Verbs Neuter, which, instead of *j'ai*, take the Auxiliary

Auxiliary *je suis* ; and their Participle is declined like an Adjective ; as, *je suis allé*, I went ; *elle est allée*, she went ; *nous sommes allés*, we went ; *elles sont allées*, they went. Of the same kind are,

je suis	arrivé,	I	arrived
	devenu,		became
	entré,		entered
	mort,		died
	né,		was born
	parti,		departed
	retourné,		retured
	tombé,		fell
	venu,		came

It would be erroneous to say, *j'ai allé*, *j'ai arrivé*, *j'ai parti*, *j'ai retourné*, &c. But we may say indifferently, *je suis cru*, or *j'ai cru*, I have believed ; *je suis descendu*, or *j'ai descendu*, I have descended ; *je suis monté*, or *j'ai monté*, I have mounted. The two last Verbs are also sometimes Active.

The Verb *sortir*, to go out, has lately been used Actively on some occasions ; as, *sortez ce cheval*, instead of *faites sortir ce cheval*, bring out this horse.

When the Verb *je passe* is followed by a governed word, expressed or supposed, it takes the Auxiliary *j'ai*, and not *je suis* ; as, *j'ai passé ma vie avec vous*, I have passed my life with you ; *passer par le logis*, go by the house. But we say, *tout est passé*, all is over ; *il est passé*, he passed : there being here no governed Case, either expressed or understood.

Some Verbs are called Impersonals, and are always preceded by the Pronoun *il*. Their Tenses are the same as those of other Verbs ; as, *il faut*, it must or is necessary ; *il falloit*, it was necessary ; *il faudra*, it will be necessary ; *il faudroit*, it should be necessary ; *qu'il faille*, that it may be necessary ; *qu'il falut*, that it was necessary.

Their

Their several Tenses are commonly to be found in the same manner as if they were Personals; as,

The Indicative	{	Pres. <i>Il faut.</i>
		Imperfect. <i>Il faisoit.</i>
		Preterperf. <i>Il salut.</i>
		Future. <i>Il faudra.</i>
		Uncertain. <i>Il faudroit.</i>

The Compound Tenses.

Il a salu, it has been necessary.

Il avoit salu, } it had been necessary.

Il eut salu, }

Il aura salu, it shall be necessary.

Il auroit salu, it should be necessary.

Present Subjunct. *Qu'il faille, that it may be necessary.*

Preterperf. *Qu'il salut, that it had been necessary.*

The Compound Tenses of the Subjunctive.

Qu'il ait salu, that it may have been necessary.

Qu'il eut salu, that it had been necessary.

This Verb has no Infinitive, nor Participle Active, as have other Impersonals; such as, *il nège, it snows; il nègeait, it snowed, &c. il pleut, it rains; il tonne, it thunders; il éclaire, it lightens*: which in the Infinitive make *néger, to snow; pleuvoir, to rain; tonner to thunder; éclairer, to lighten*; and in the Participle Active *pleuvant, raining; négeant, snowing, &c.* The other Impersonals are, *il convient, it is fitting; il importe, it is of consequence; il semble, it seems; il paroît, it appears; il s'ensuit que, it follows hence; il vaut mieux, it is better; il tient à, it is by means of; il plaît à un tel de, it pleases such a one; il m'ennuie, it tires me; il se peut que, il se peut faire que, it may be; il y a, there is; il fait, il est, it is, &c.*

These three last Impersonals are joined to various words, which determine or particularize their meaning.

ing. *Il y a* is used to express a certain portion of time, of space, or of numbers; as, *il y a six mille ans que le monde est créé*, it is six thousand years since the world was created; *il y a quinze cens lieues de France à la Chine par la route de Moscovie*, it is fifteen hundred leagues from France to China by the way of Muscovy; *il y a mille gens qui parlent d'éloquence sans savoir ce que c'est*, there are a thousand people who talk of eloquence without knowing what it is. *Il y a*, taken in this sense, is expressed in Latin by the Verb *esse*, to be; *il y a des gens* [*sunt homines*] there are people. *Il y a*, followed by an Infinitive, with the Particle *à*, signifies the occasion and reason of an action; *il y a à craindre*, à *espérer*, there is reason to fear, to hope.

The Imperpersonal *il y a*, is also used to express the situation of the subject spoken of; as, *dans l'arche de Noë il y avoit neuf personnes*, in Noah's ark there were nine persons.

It is thus conjugated.

The Indicative	{	<i>Il y a</i> , there is.	}	<i>there was</i>
		<i>Il y avoit</i> ,		
		<i>Il y eut</i> ,		
		<i>Il y aura</i> , there will be.		
Subjunctive	{	<i>Qu'il y ait</i> , that there may be.	}	<i>that there had been, &c.</i>
		<i>Qu'il y eût</i> ,		

Observe, that this Verb, and the other Impersonals, precede the Noun which is their Nominative Case; as, *il y a des gens*; and not *des gens il y a*, there are people.

Il fait is joined with Adjectives which express the disposition of the air; as, *il fait chaud ou froid*, it is hot or cold; *il fait beau tems*, it is fine weather; *il fait vilain tems*, it is bad weather, &c.

Il est is joined with Adjectives to shew that the quality expressed by them agrees with what is declared

Sing. *Je me suis blâmé, I have blamed myself ;
tu t'es blâmé, il s'est blâmé.*

Plur. *Nous nous sommes blâmés, vous vous êtes
blâmés, ils se sont blâmés.*

The Infinitive. *Se blâmer, to blame himself.*

The Participle. *Se blâmant, blaming himself ;
s'étant blâmé, having blamed himself.*

Some would confine the name of Reciprocal peculiarly to the Plural of reflected Verbs ; as, *nous nous blessons, we wound ourselves ; nous nous louons, we praise ourselves.* The word *entre* is often put before these Reciprocal Verbs immediately after the Personal Pronoun to signify that one part of the subject acts on the other ; as, *nous nous entre-louons, we praise each other ; vous vous entre-décriés, you defame each other ; ils s'entre-tuent, they kill each other.*

Hence it appears, that all Active Verbs may become Reflected or Reciprocal, whenever the acting subject acts on itself. But several continue also purely reciprocal, without ever being used in any other manner ; as, *il se repent, he repents ; nous nous abstenons, we abstain, &c.* The pure Reciprocals are distinguished by their Infinitive, which in dictionaries is always preceded by the Pronoun *se* ; as, *se repentir, to repent ; s'abstenir, to abstain.*

Custom has introduced the Particle *en* before some Reciprocal Verbs, which, like the word *entre*, is placed immediately after the two Personal Pronouns, and before the Verb ; as,

Sing. *Je m'en retourne, I return ; tu t'en retournes,
il s'en retourne.*

Plur. *Nous nous en retournons ; vous vous en retour-
nez ; ils s'en retournent.*

The Preterperfect *Je m'en suis retourné, I have re-
turned ; &c.*

The Infinitive *s'en retourner, to return.*

The Participle Active *s'en retournant, returning ;
s'en étant retourné, having returned.*

CHAP. V.

The practice with regard to the Modifiers; namely, the Adverbs, Prepositions and Conjunctions.

AFTER the explanation we have already given of their nature, we need here only take notice of those which are most in use. The rest may be found in dictionaries. It may be proper to recal to mind that the Modifiers are expressed indifferently by a single word, or by several words connected together. Amongst the latter we shall insert certain modes of speaking; which, tho' the construction thereof is according to the common Syntax, may yet pass for Modifiers, having pretty near their form and ordinary signification.

Adverbs of place.

Où, where, or whither; d'où, from whence; par où, which way; où is sometimes interrogative; as, où est-il? where is he? où va-t-il? whither goes he? D'où is used with Verbs signifying to come; and par où with Verbs signifying to pass; as, d'où vient-il? whence comes he? par où passerai-je? which way shall I pass? These interrogative Adverbs are answered by others; as, ici, here; d'ici, from hence; par ici, by this place; ici autour, hereabouts; là autour, thereabouts; près, near; loin, far off; à l'entour, round about; vis-à-vis, over-against; deçà, on this side; de-là, beyond; c'éans, within; ailleurs, elsewhere; en haut, above; en bas, below; à côté, aside; à droit, on the right hand; à gauche, on the left; jusqu'ici, hitherto; jusque-là, even to that, &c.

These Adverbs receive the Article *de* before them, when they are governed by a Noun; as,

le

le maître de céans, the master of this house ; les échos d'alentour, the echoes hereabout ; la partie de deçà, the part on this side. Some of these Adverbs become real Nouns ; as, le dehors, the outside ; le dedans, the inside ; du dehors, au dehors ; le dessus, the top ; le dessous, the bottom ; le devant, the forepart ; le derrière de la maison, the back part of the house.

Adverbs of time.

Quand, when ; d'abord, aussi-tôt, immediately ; hier, yesterday ; avant hier, the day before yesterday ; il y a long-tems, long since ; anciennement, anciently ; dernièrement, l'autre jour, récemment, lately ; de deux jours l'un, every other day ; de trois jours l'un, every third day ; incessamment, presently or continually ; autrefois, formerly ; après, after ; de bonne heure, early ; du matin, in the morning ; de bon matin, early in the morning ; demain matin, to morrow morning ; le soir, the evening ; sur le soir, about evening ; maintenant, présentement, à présent, now ; pour le présent, à cette heure, for the present ; en même tems, at once ; cependant, in the mean time ; bien-tôt, quickly ; tout-à-l'heure, dans peu, incontinent, à l'instant, dans un moment, immediately ; demain, to morrow ; après demain, after to morrow ; en suite, dans la suite, afterwards ; dorénavant, désormais, for the future ; jamais, never ; tantôt, forthwith ; alors, then ; quelquefois, sometimes ; rarement, seldom ; souvent, often ; tout d'un coup, tout à coup, subitement, soudain, suddenly ; vite, speedily ; de jour à autre, from day to day ; jour & nuit, night and day ; toujours, always ; continuellement, continually ; perpétuellement, perpetually ; plus que jamais, more than ever ; à point nommé, precisely ; dans l'occasion, on occasion ; à propos, opportunely ; à tems, in time ;

en moins de rien, most suddenly ; en un clin d'œil, in the twinkling of an eye.

Adverbs of number.

Combien de fois ? how often ? this is answered by une fois, once ; deux fois, twice ; trois fois, thrice ; &c. The indeterminate numbers are vingt fois, twenty times ; cinquante fois, fifty times ; cent fois, a hundred times ; mille fois, a thousand times ; cent mille fois, a hundred thousand times.

Adverbs of quantity.

Combien ? how much ? peu, little ; un peu, tant soit peu, very little ; beaucoup, much ; bien, fort, very much ; assez, enough ; trop, too much ; environ, about ; peu à peu, leisurely ; trop peu, too little ; autant, as much as ; plus, more ; moins, less ; en quantité, abundantly ; en grand nombre, many ; en partie, partly ; cher, chèrement, dearly ; d'avantage, more ; entièrement, entirely ; à demi, à peu près, almost ; infiniment, infinitely ; tout à fait, wholly ; abondamment, abundantly ; étrangement, strangely ; admirablement, merveilleusement, wonderfully ; bien, well ; mal, ill ; presque, almost ; suffisamment, sufficiently ; point, point du tout, not at all ; du tout au tout, absolument, absolutely ; guère, hardly ; passablement, tolerably ; médiocrement, indifferently ; pour le moins, au moins, à tout le moins, at least.

Adverbs of order.

Premièrement, in the first place ; secondement or deuxièmement, secondly, &c. avant toutes choses, especially ; après tout, after all ; de suite, tout de suite, in order ; enfin, at length ; ensemble, together ; tour à tour, alternately ; à la file, in file ; d'ordre, par ordre,

ordre, en ordre, in order ; de jour en jour, from day to day ; de tems en tems, from time to time ; confusément, confusedly ; pêle-mêle, promiscuously ; en foule, in a crowd ; de fond en comble, utterly ; sans dessus dessous, upside down ; au retour, at returning ; à la pareille, in like manner ; en échange, in exchange ; à la mode, fashionably.

Adverbs of interrogation.

Quand ? when ? pourquoi ? wherefore ? combien ? how much ? combien de fois ? how often ? comment ? how ? d'où vient que ? whence comes it ? &c.

Adverbs of affirmation and of negation.

Oui, si, ouida, yes ; assurément, sans doute, certainly ; volontiers, willingly ; certainement, en vérité, véritablement, vraiment, certainly ; nullement, by no means ; non, ne, pas, point, non pas, no ; ni, nor ; peut-être, perhaps ; au hasard, à l'aventure, by chance.

Adverbs of comparison.

Ainsi, thus ; aussi, also ; autant, as much ; tout autant, quite as much ; pareillement, en pareil cas, in like manner.

Adverbs of collection and of separation.

Tout à la fois, together ; universellement, universally ; séparément, à part, à quartier, à l'écart, à part ; en arrière, behind ; autrement, otherwise ; en particulier, privately ; particulièrement, principalement, spécialement, principally ; au contraire, on the contrary ; à rebours, preposterously ; à l'opposite, over-against ; partie, en partie, partly.

Adverbs of manner.

Sagement, wisely; fortement, strongly; infiniment, infinitely; and a vast number more ending in ment, and derived from Adjectives; they are formed only by adding ment to the Feminine; as, docte, learned; doctement, learnedly; forte, strong; fortement, strongly. But 1st, such as end in nt, lent and présent excepted, which follow the rule, change nt into mment; as, prudent, prudemment, prudently. 2dly, The Feminines, which end with an e mute final, preceded immediately by another Vowel, suppress the final e mute; as, sensée, sensible; sensément, sensibly; infinie, infinite; infiniment, infinitely; absolue, absolute; absolument, absolutely. Some Adverbs following certain Verbs differ not from the Adjectives; as, bon, clair, &c. sentir bon, to smell well; voir clair, to see clearly; parler haut, to speak loud, &c.

Adverbs are seldom formed from Participles.

Other Adverbs of manner are,

A l'aise, conveniently; nonchalamment, negligently; à peine, scarce; à regret, à contrecoeur, unwillingly; de bon cœur, willingly; de gaieté de cœur, gaily; à mon gré, to my liking; à couvert, safely; à découvert, openly; à reculons, à la renverse, backward; à bon droit, deservedly; à tort, wrongfully; à l'envi, earnestly; de sens rassis, sedately; tout de bon, seriously; de propos délibéré, purposely; de plein gré, willingly; exprès, purposely; à l'improviste, au dépourvu, at unawares; à la volée, rashly; à la hâte, hastily; par mégarde, heedlessly; derrière, par derrière, backwards; par conséquent, consequently; tout au long, at large.

Remarks

Remarks on some Adverbs.

Beaucoup, peu and un peu for elegance take before them the Particle *de* to express a comparison; as, *il est de beaucoup plus grand*, he is much greater; *si vous me surpassez c'est de peu*, if you exceed me it is very little.

Beaucoup, *peu*, *trop*, *assez*, and other such like Adverbs of quantity take before them the Indefinite Articles *de* and *à*, in the manner of Nouns; as, *c'est la pratique de beaucoup de gens*, it is the practice of many people; *de peu de gens*, of few people; *cela arrive à peu de monde*, that happens to few people; *à trop de monde*, to too many people.

The Adverb is commonly placed after the Verb; as, *il agit chrétiennement*, he acts like a christian; *elle se plaint de gaieté de cœur*, she complains from gaiety of heart. Otherwise it is put between the Auxiliary and the Participle of the Verb. It is not proper to say, *soigneusement j'ai pratiqué*; but *j'ai soigneusement pratiqué*, I have practised diligently.

The Adverbs *jamais*, *toujours*, *souvent*, when joined with another Adverb, should be put first; as, *j'ai toujours murement considéré*, I have always maturely considered; *je n'en use jamais violemment*, I never act violently; *ils sont souvent ensemble*, they are often together. It would be erroneous to say, *j'ai murement toujours considéré*, *je n'en use violemment jamais*, &c.

Sus is scarce ever used except in the following phrase, *courir sus aux ennemis*, to rush on the enemies; except that we still sometimes use *sus*, *ça*, to animate those we speak to; as, *sus soldats*, come on soldiers; *ça amis*, come on friends.

Immediately after Adverbs, in the usual order, follow the Particles commonly called Interjections. We have before explained their nature. The following are chiefly used in *French*.

Ab is most common, which expresses joy, affliction, fear, aversion, and almost every emotion of the soul, according to the circumstances wherein it is used, and the tone with which it is pronounced: *ouf, hé, hélas, mon Dieu, ab! Alas! my God*, express grief; *bon*, expresses joy; *fi, disgust; oh, eh, zeff*, express derision; *ça, quai, alons, courage*, are used to animate those we speak to. We use *hola, boïa, hé, tout beau*, to call some person, or to check some motion: *tout beau, hold*, is only used for this last purpose: we still say *paix* to require silence.

Observations concerning the Negative Adverbs.

THE Negative Adverb *ne* is followed by another Negative Term in the same phrase; as, *je ne pretends point, I do not pretend; on ne voit goutte, he sees not at all; il ne dit mot, he says not one word; il ne parle plus, he speaks no more; vous n'écoutez rien, you hear nothing; il ne se plaint jamais, he never complains; il ne voit personne, he sees no-body.* The Negative *goutte* is only put after the Verb *voir*, and *mot* only after the Verb *dire*. *Plus, pas, point, rien, jamais, nullement*, are put after Verbs of all kinds.

Ne always follows the Nominative, and whatsoever depends on it; as, *Dieu ne commande point l'impossible, God commands not an impossibility; or, Dieu étant juste, ne commande point l'impossible, God, being just, commands not an impossibility; je ne dis rien, I say nothing; vous n'avancez pas, you do not advance.* This Adverb *ne* is to be used in all Negative Propositions.

In the Compound Tenses the other Negatives are put between the Auxiliary and the Participle ; as, *je n'ai point parlé*, I have not spoken ; *je n'avois pas dit*, I had not said ; *je n'ai jamais prétendu*, I have never pretended.

Pas and *point* are commonly used indifferently, except that *point* often signifies *point du tout*, not at all ; and denies more absolutely than *pas*.

When a negative answer is given to a question, *non*, *point*, or *point du tout*, must be used, but never *pas* ; as, *a-t-il obéi ?* has he obey'd ? *non*, or *point*, or *point du tout*.

When a question is asked, *point* denotes only a simple Interrogation ; as, *n'avez-vous point froid ?* are you not cold ? but *pas* insinuates or supposes the thing concerning which the question is asked ; as, *n'avez vous pas froid ?* which intimates that the Person spoken to is supposed to be cold.

Both *pas* and *point* must be suppress'd on the following occasions.

1st, Before the Negative *ni* repeated ; as, *je n'aime ni à donner, ni à recevoir*, I love neither to give nor to receive.

2dly, After the Comparatives *plus* and *moins*, and the Pronouns *autre*, *aucun*, and *nul* ; as, *il est plus sincère qu'il ne faudroit*, he is more sincere than is necessary ; *vous êtes autre que je ne croyois*, you are different from what I believed ; *je ne trouve aucun sens ou nulle raison dans Rabelais*, I find no meaning or no reason in Rabelais.

3dly, Before the Particle *que* taken in the sense of *sinon*, besides ; as, *je ne veux de récompense que le plaisir de réussir*, I desire no recompence besides the pleasure of succeeding : and after Conjunctions signifying *à moins que*, unless ; *à moins que vous n'ordoniez*, or *si vous n'ordonez*, unless you command.

4thly, After *que ne* taken in the sense of *pourquoi ne*, *why not* ; as, *que ne parlez-vous ?* that is, *pourquoi ne parlez-vous pas ?* *wherefore do not you speak ?*

5thly, *Pas* and *point* are suppressed when *ne* is followed by a Subjunctive Mood, and preceded by the Pronoun *qui* or *que* ; as, *est-il quelqu'un qui ne le sache ?* *is there any one who does not know it ?*

6thly, After the Verb *il y a*, followed by a Verb in the Preterperfect Tense ; as, *il y a dix ans que je ne l'ai vu*, *it is ten years since I have seen him*. But if *il y a* be followed by any other Tense than the Preterperfect, *pas* or *point* should then be inserted ; as, *il y a un mois que je ne lui parle point*, *it is a month since I spoke to him* ; *il y avoit un an que je ne le voyois pas*, *I did not see him for a year*. *Pas* and *point* are omitted in phrases where the Particle *de* signifies a part of time ; as, *je ne lui parlerai de ma vie*, *I will not speak to him as long as I live*.

7thly, It seems rather more correct to omit *pas* and *point* when the Verbs *oser*, *to dare*, *cesser*, *to cease*, *pouvoir*, *to be able*, and *savoir*, *to know*, are used ; as, *je n'ose lui parler*, *I dare not speak to him* ; instead of, *je n'ose pas lui parler* : *il n'a cessé de me tourmenter*, *he has not ceased to torment me* ; *vous ne pouvez vous contraindre*, *you cannot constrain yourself* ; *je ne sais qui vous êtes*, *I know not who you are*. Also after the Verb *empêcher* ; as, *j'ai empêché qu'il ne fît mal*, *I have prevented him from doing mischief*.

8thly, After Verbs expressing fear in mentioning an effect not desired ; as, *je crains qu'il ne me blesse*, *I fear lest he should wound me*. On other occasions *pas* and *point* should be put after these Verbs ; as, *je crains que mes observations ne plaisent pas à tout le monde*, *I fear my observations may not please every body*.

9thly, *Pas* and *point* are always suppressed when there is any other Negative after *ne* ; as, *je ne veux plus*

*plus lui parler, I will not speak to him any more ;
je ne trouve personne, I find no body, &c.*

Of Prepositions.

MOST of them are formed from the same words as the Adverbs ; but they have always a governed word, whence they take their name.

Some Prepositions govern the Genitive Case, some the Dative, and others the Nominative.

Prepositions which govern the Genitive.

Those which are composed of the Particles *a*, *au*, *en*, and a Noun following them ; as, *à côté de*, on the side of ; *à l'égard de*, with regard to ; *à couvert*, *à l'abri*, in shelter from ; *à raison*, at the rate of ; *à la réserve*, besides ; *à l'insu*, without the knowledge of ; *au deçà*, on this side ; *au de-là*, beyond ; *au dessus*, above ; *au dessous*, below ; *au devant*, before ; *au dehors*, without ; *au dedans*, within ; *au travers*, through ; *au péril*, at the risque of ; *autour*, about ; *au milieu*, among ; *au lieu de*, instead of ; and several other Nouns Substantive of the same sort, which take before them a Particle or Article of the Dative Case ; as, *aux dépens de votre réputation*, at the price of your reputation ; *à la rencontre de*, at the meeting of ; *à l'honneur de*, to the honour of. It is the same also with the Particle *en*, joined to a Noun Substantive ; as, *en dépit de*, in spite of ; *en présence de*, in the presence of.

The following Prepositions also govern the Genitive.

Indépendamment de, independently of ; *le long*, along ; *loin* far, *près*, *auprès*, near ; *vis à vis*, over-against ; *proche*, near ; *à cause*, because ; *hors*, when it signifies without ; as, *hors de la maison*, without doors. As also Adverbs of quantity, followed by

a governed word ; as, *beaucoup*, much ; *peu*, little ; *assez*, enough ; *plus*, more ; *peu de vin*, little wine ; *plus d'eau*, &c.

Prepositions which govern the Dative.

Conformément, according to ; *jusque*, even to. This last does not take the Particle *à* before Modifiers. We say, *jusque auprès*, even near ; *jusque dans*, even in ; *jusqu'ici*, hitherto ; *jusque là*, even to that ; *jusqu'aujourd'hui*, even to this day ; and not *jusqu'à* *auprès*, &c.

Prepositions which govern the Nominative.

1st, *A*, when this Particle alone makes the Preposition ; as, *à Paris*, at Paris ; *à la campagne*, in the country ; *à cent livres*, at a hundred pounds ; *à bon marché*, at a good price ; *un livre à brûler*, a book fit for burning.

Other Prepositions which govern the Nominative are, *après*, after ; *d'après*, near to ; *à travers*, through ; *dès*, from ; *avant*, before ; *avec*, with ; *chez*, at ; *contre*, against ; *dans*, in ; *outre*, besides ; *depuis*, from ; *en*, in ; *envers*, towards ; *environ*, about ; *excepté*, *hors*, *hormis*, except ; *nonobstant*, notwithstanding ; is only used before things : we say *nonobstant sa répugnance*, notwithstanding his reluctance ; but not *nonobstant vous*, notwithstanding you : instead of which we say, *malgré vous*, in spite of you , *pendant*, during ; *pour*, for ; *sans*, without ; *sur*, upon ; *sous*, under ; *vers*, towards ; *selon*, according to ; *vu*, *atendu*, considering ; *vu le grand nombre*, considering the great number ; *atendu la récompense*, considering the reward. The Preposition *vis à vis*, sometimes governs the Nominative ; but I should prefer the Genitive ; as, *vis à vis de moi*, rather than *vis à vis moi*, over-against me. *Moyenant*, for, or by means of ; and *touchant*, concerning ; are not used with Personal Pronouns. It is proper to say,
moyenant

moyénant votre secours, by means of your help ; but not *moyénant vous*, by means of you. It is equally improper to say *touchant moi*, instead of *à mon égard*, concerning me. *Sinon*, besides, and *que*, taken in the sense of *sinon*, govern also the Nominative ; as, *il n'estime que lui* ; that is, *il n'estime rien sinon lui*, he esteems nothing besides him.

Several of these Prepositions are joined with the Infinitive Mood in the same manner as with Nouns ; as, *à faire*, *pour faire*, *jusqu'à faire*, to do.

On certain occasions, to which use will direct, some of them may be put after their governed word ; as, *quelque tems après*, to express *après quelque tems*, after some time ; or *à son humeur près*, to express *excepté son humeur*, except his temper ; and then *près* governs the Dative.

Remarks on some Prepositions.

EN and *dans* are commonly used in the same sense ; but before Nouns, which have no Article, *dans* is never put, but always *en* : before those which have the Article, *dans* is rather used than *en*. Thus it is improper to say *dans carrosse*, instead of *en carrosse*, in a coach ; and it is more proper to say *dans la maison*, than *en la maison*, in the house.

Nevertheless, we say, 1st, *Aler en l'autre monde*, and not *dans l'autre monde*, to go into the other world.

2dly, *En* or *dans* may be put indifferently before such Pronouns as have no definite Article ; as, *en moi*, or *dans moi*, in me ; *en*, or *dans votre maison*, in your house.

3dly, *Dans* only is put before the Proper Names of men and of towns ; as, *je l'ai vu dans Cicéron*, I have seen it in Cicero ; *il est dans Paris*, he is in Paris.

There are two or three other Cases wherein *en* and *dans* are not used indifferently. 1st, Before Nouns

Nouns of Time *en* signifies the time employed in doing a thing, and *dans* the time after the expiration of which the thing will be done ; as, *je le ferai en dix jours, I will do it in ten days ; je le ferai dans huit jours, I will do it eight days hence.*

2dly, We say *penser en soi-même*, and not *dans soi-même*, to reflect within one's self.

3dly, *Dans* is put before Nouns expressing places wherein something is inclosed or locked up ; as, *dans mon cofre, in my chest ; dans mons porte-feuille, in my porte folio ;* and not *en mon cofre, &c.* *Dans* and not *en* is put before the names of authors quoted ; as, *je l'ai lu dans S. Paul, dans Ciceron, I have read it in St. Paul, in Cicero.*

Chez signifies in the house of some person ; *il loge chez moi ;* that is, *dans ma maison, he lodges in my house.*

Voici, behold, regards an object more near, and *voilà* one more remote. *Voici* is commonly applied to what one is going to say, and *voilà* to what one has just before said. The Conjunctive Pronouns are put before these two words ; we do not say *voilà moi, voilà lui, &c.* but *me voilà, here I am ; le voici, behold him.*

Of Conjunctions.

MOST of them are Adverbs or Prepositions followed either by the Particle *que* or *de*, and are called Conjunctions, because they shew a kind of relation and connection between Words or Phrases. There are several sorts of them ; as,

Copulative or Comparative,

These denote a relation of union or comparison ; as, *et, and ; aussi, also ; si, as ; aussi bien que, as well as ; aussi peu que, as little as ; autant que, as much*

much as ; de même que, ainsi que, comme, as ; non plus que, neither ; ni plus ni moins que, the same as ; tellement que, de manière or de façon que, si bien que, so as ; d'autant que, forasmuch as ; si followed by que with some word between them ; as, si habile que, so able that ; &c. non seulement, not only ; mais encore, but also ; outre que, besides which ; savoir que, namely.

Disjunctive.

These denote a relation of separation or division ; *as, ni, nor ; soit, soit que, whether ; au lieu que, where-as ; ou, ou bien, or ; c'est vous ou moi, it is you or I ; achevez, ou bien n'en parlez plus, make an end, or speak no more of it.*

Adversative.

These denote a restriction or contrariety ; *as, mais, cependant, but ; néanmoins, pourtant, tout fois, nevertheless ; nonobstant que, encore que, bien que, tho' ; bien loin de, far from.*

Conditional.

Si, if ; sinon, unless ; comme si, as if ; à condition que, à condition de, bien entendu que, pourvu que, provided that ; supposé que, granting that ; au cas que, in case that ; si ce n'est que, à moins que, unless ; quand or quand même, followed by an indeterminate Tense, tho' ; quand je le pourrais, tho' it were in my power.

Continuative.

These shew the coherence of a discourse ; *as, en effet, really ; même, even ; quoiqu'il en soit, however that be.*

Causal.

Causal.

These precede a reason to be given for something; as, *car*, for; *parce que*, because; *vu que*, *puisque*, since; *attendu que*, whereas; *d'autant plus que*, so much the more; *en tant que*, in as much as; *afin que*, *afin de*, that; *comme*, in the sense of *puisque*, since.

Dubitative.

Some doubt or suspension of opinion is expressed by these; as, *si*, *savoir si*, *c'est à savoir si*, whether.

Exceptive.

Si ce n'est, *sinon que*, *sinon de*, *excepté que*, *si ce n'est que*, *à moins que*, *sans que*, *unless*; *à moins que* should be followed by the Negative *ne*; as, *à moins que vous ne fassiez*, *unless you act*; and not *à moins que vous fassiez*.

Conclusive.

These denote an inference made; as, *c'est pourquoi*, wherefore; *or est-il que*, but notwithstanding; *par conséquent*, consequently; *donc*, *tellement que*, *si bien que*, so that; *d'autant que*, forasmuch as; *enfin*, finally; *ainsi*, thus; *c'est à dire que*, that is.

Others express time; as, *depuis*, since; *dès que*, *aussi-tôt que*, as soon as; *avant que*, before; *lorsque*, *comme*, when; *comme il arrivoit il vint deux étrangers*, when he arrived there came two strangers; *jusqu'à ce que*, until.

The following Conjunctions always govern the Subjunctive. *Avant que*, before; *si ce n'est que*, *à moins*

moins que, sans que, unless; jusqu'à ce que, until, or as far as; de peur que, de crainte que, lest; soit que, or, bien que, quoique, encore que, tho'; bien loin que, far from; à Dieu ne plaise que, God forbid; supposé que, granting that; sans que, taken in the sense of bien que, tho'; il est parti sans que je l'aie vu, or, il est parti & je ne l'ai point vu, he is gone away tho' I have not seen him; en cas que, in case that; pourvu que, provided that; excepté que, except that. Some are of opinion that à condition que, on condition that, governs the Subjunctive, à condition que vous fassiez; but without all doubt it governs the Future of the Indicative, à condition que vous ferez, on condition you do, &c.

Conjunctions which govern the Infinitive end in *de*; as, *de peur de, lest; afin de, that; avant que de, before; loin de, far from; au lieu de, instead of; excepté de, except; à moins que de, unless; pour, to; sans, without; pour railler sans offenser personne il faut beaucoup d'esprit & de politesse, to rally without giving any offence requires a large share both of wit and of good breeding.*

Of certain Modifiers called Transitions.

THEY are called so from the Latin word *transire, to go from one place to another*; because they are used in passing from one part or circumstance of a discourse, to that which follows. They are on different occasions Adverbs, Prepositions, Conjunctions, and Phrases usual in discourse, some of which I have already taken notice of; others are,

De plus, outre cela, par dessus, tout cela, moreover; d'ailleurs, d'autre part, otherwise; outre que, joint que, besides which; après cela, after that; ensuite, puis, then; à dire le vrai, to speak the truth; sans doute, doubtless; sans mentir, truly; surquoi, whereon;

whereon; là dessus, thereon; aussi, also; pour cela, pour ce sujet, pour cette raison, voilà pourquoi, pour cet effet, c'est ce qui est cause que, wherefore; que si, but if; il est vrai que; en effet, indeed; en un mot, in a word; quand même, even tho'; si ce n'est que, unless; de même que, as; de sorte que, so that; de la même sorte, in like manner; tant que, so that; à mesure que, according to which; plus & plus, more and more; as, plus on étudie, & plus on s'aperçoit qu'on ne sait rien, the more we study, the more we discover that we know nothing.

Par où il se voit que, whence it appears that; au reste, du reste, but; pour conclusion, to conclude; il faut demeurer d'accord, it must be acknowledged; après tout, finally; c'en est assez pour, en voilà assez, this is sufficient for; il en est de cela comme de, that is the same as.

Remarks on the use of some Conjunctions.

SI, if; a Conjunction of doubt may take the Compound Preterperfect of the Subjunctive; as, si j'eusse fait cela, instead of the Imperfect of the Indicative, si j'avois fait cela, if I had done that.

Sometimes, tho' the thing spoken of is to come, si is followed by the Present instead of the Future Tense of the Verb, as in the following example. You shall be satisfied if you will come to morrow, translated into French, will be vous serez content si vous venez demain, and not si vous viendrez demain. On other occasions si is joined with various Tenses of the Verb; as, dites-moi si vous viendrez demain, tell me if you will come to morrow; je ne sai si vous avez tenu votre parole, I know not whether you have kept your word.

Instead of repeating si and other such like Conjunctions, que is used; which then governs the Subjunctive;

junctive; instead of *si vous m'aimez, & si vous voulez me le persuader, &c.* it is more proper to say, *si vous m'aimez, & que vous vouliez me le persuader, if you love me, and would convince me of it, &c.* But *que* supplying the repetition of any other Conjunction than *si*, governs the Indicative; as, *quand je vous ai dit & que je vous ai assuré, &c.* *tho' I have told and assured you; that is, & quand je vous ai assuré, and tho' I have assured you; comme il le soutenoit & que je ne le croyois pas, &c.* as he maintained it and I disbelieved it.

The Conjunction *si* taken in the sense of *aussi, so or as*, is only put after a negation, or a question; as, *Descartes n'est pas toujours si plausible que Gassendi, Descartes is not always so plausible as Gassendi; est-il si méchant qu'on le dit? is he so wicked as they say?*

When several words are connected by the Conjunction *&*, that word should not be repeated, but placed before the last of them; as, *l'esprit, la science & la vertu sont les véritables biens de l'homme, sense, knowledge and virtue are the real possessions of mankind; and not l'esprit, & la science, & la vertu.* But in a rhetorical discourse *&* may be put before each connected word; as, *il réunit dans sa personne & l'esprit, & la science, & la vertu, in his person were united sense, and knowledge, and virtue.*

When more than two words are connected, the Conjunction *&* may be quite omitted; as, *l'esprit, la science, la vertu sont les vrais biens de l'homme.*

The Conjunction *soit, or*, is repeated before each connected Noun; as, *soit réflexion, soit instinct, soit hazard, &c.* *whether reflection, or instinct, or chance.* After *soit* has been once used, instead of repeating it, *ou* may be put in its stead; as, *soit réflexion, ou instinct, ou hazard.*

The Conjunction *ou* may be repeated before each connected word, but this is not necessary, and it

is sufficient placed after the second word of an alternative ; as, *c'est ou vous, ou moi*, or *c'est vous ou moi*, it is either you or I.

Ou bien has the same signification and use as *ou*, but is not so common, and more properly comes between Phrases, than between Nouns. It would scarce be proper to say, *il cherchoit mon frere ou bien moi*, he sought my brother or me ; but it is usual to say *la chose est ainsi, ou bien l'on m'auroit trompé*, the thing is so, or they would have deceived me.

Que after a word of Comparison and between two Infinitives is followed by *de*, *il vaut mieux se taire que de parler mal*, it is better to be silent than to speak ill. To leave out the *de* on these occasions, may not perhaps be very improper, especially in poetry.

The Conjunctions *parceque*, *because* ; *quoique*, *tho'* ; and other Compounds of *que* are not repeated entire, but the *que* is only repeated ; thus instead of *afin que vous voyiez & afin que vous jugiez*, we say *afin que vous voyiez & que vous jugiez*, to the end that you may know and that you may judge.

Two Verbs joined by the Conjunction *&* may both govern the same Noun ; as, *j'estime & je respecte la vertu*, I esteem and reverence virtue. But if the two Verbs are connected by any other Conjunction, the first Verb must govern the Noun, and the second a Relative Pronoun, in this manner ; *j'estime autant sa vertu que je la respecte*, I as much esteem his virtue as I reverence it ; and not *j'estime autant que je respecte sa vertu*, I equally esteem and reverence his virtue.

The Conjunction *afin* may have after it both *que* and *de* in the same Period, each with its different governed word, one in the Subjunctive, the other in the Infinitive Mood ; as, *afin de vous convaincre*
&

Et que vous n'en doutiez plus, to convince you and that you may have no doubt of it.

When the Conjunction *mieux que* comes between two Verbs, the Particle *ne* is added before the second Verb; as, *il écrit mieux qu'il ne chante, he writes better than he sings: Il écrit mieux qu'il chante* is quite improper.

CHAP. VI.

Syntax or the manner of joining together the several Parts of Speech, according to their several relations to each other.

THESE several parts, with regard to a Language, are like what the materials are to a building; which, how well soever they are prepared, will never make a palace or a house, unless they are joined together, according to the Rules of Architecture. The Syntax then may properly be said to give the form to a Language, and is the most essential part of Grammar. Having been obliged, in treating of the various uses of words, to give some previous account of several Rules of Syntax, we shall not here repeat what has been said before on that head.

The Syntax of the Articles.

THE Article, either Definite or Indefinite, is put before Nouns Substantive.

When the Adjective and the Substantive are joined together, one Article before them serves both; as, *le savant homme, or l'homme savant, the learned man.* Two Articles are used only on the following occasions.

1st, When a Substantive immediately follows the Adjective *tout*; as, *tout le monde, the whole world;*

de toute la France, of all France; à tous les hommes, to all men, &c.

2dly, When an Adjective, which is not numeral, immediately follows its Substantive to express the surname or condition thereof; as, *de Henri le grand, of Henry the great; à Madame la Princesse, to Madam the Princess; à Damis le Poète, to Damis the Poet.* When the Adjective expressing the surname is before the Substantive, it follows the general rule and takes only one Article; as, *du grand Henri, du Poète Damis.*

3dly, When a Superlative immediately follows its Substantive; as, *aux hommes les plus illustres, to men the most illustrious, &c.* tho' we say *aux plus illustres hommes, to the most illustrious men.*

4thly, After the words *Monsieur, Monseigneur, Messieurs,* and such like; as, *le sentiment de Messieurs les gens du Roi, the opinion of Messieurs the King's counsel; j'ai représenté à Monsieur le Président.*

On these occasions it is to be observed, that whatever be the Case or Article of the first Noun, the second invariably takes the Article *le, la, les,* according to the Gender or Number of the Substantive; as, *à tout le monde, to all the world; de Rome la sainte, of Rome the holy; les Médecins les plus habiles, to Physicians the most skilful, &c.* Thus *le, la, les,* being the mark of the Nominative Case, it may in general be said, that in French the Adjective and Substantive are not always in the same Case. As in these words, *à tout le monde,* *à tout* is the Dative, and *le monde* the Nominative, and so in other instances. Now unaccountable so ever this practice may at first seem, it will appear less so on recollecting our original Articles. *Le, la, les,* was the only Definite Article, to which were only added *de* for the Genitive, and *à* for the Dative; *le monde, the world; de le monde, of the world; à le monde, to the world.* The same Arti-

ele remains, but is separated in the instances we mention.

The Article is not put before an Adjective separated from its Substantive; as, *Epicure étoit voluptueux*, *Epicurus was voluptuous*.

When an Adjective separated from its Substantive takes an Article, it becomes then or is reckoned a Substantive; as, *les savants sont quelquefois confondus avec les ignorants*, *the learned are sometimes confounded with the ignorant*; *le vert blesse moins la vue que le rouge*, *green hurts the sight less than red*. Here it is plain that *les savants*, *les ignorants*, *le vert* &c. are taken for Nouns Substantive, or the subjects of which the assertion is made.

le vert for *la couleur verte*, *the green colour*; *les savants*, for *les hommes savants*, *learned men*. &c.

When two Adjectives are joined together by a Conjunction and have the same Substantive, the Article is only put before the first of them, if they are pretty near of the same signification; as, *le pieux & saint homme*, *the pious and holy man*; but if their meaning be quite different, it is more proper to repeat the Article before the second Adjective; as, *le pieux & illustre personnage*, *the pious and illustrious person*. Nevertheless even in this Case the Article *un* is not repeated; we say *un pieux & illustre personnage*, *a pious and illustrious person*.

The Syntax of Nouns.

THEY are put in the Nominative when they express the time, the number, the price, the measure, the weight of things; as, *une beure*, *one hour*; *quatre écus*, *four crowns*. They are also put in the Nominative, when they are joined with a Participle taken in the sense of *après que*, *after which*; as, *l'affaire finie*, *the affair being finished*; *le jour étant venu*, *the day being come*; that is,

après que le jour fut venu, after the day was come. These Nominatives answer to the Ablative absolute in the Latin.

The Nominative of the Verb should generally go before the Verb; but there are exceptions to this. 1st, In a familiar and narrative discourse; as, *sur cela parut le prince, on that appeared the prince;* instead of *le prince parut.*

2^{dly}, After the Particle *que* followed by a Verb; as, *les lettres que m'apporta mon frere, for que mon frere m'apporta, the letters which my brother brought me, &c.*

The Genitive or second Case is used to express the same as the Genitive and the Ablative in Latin; as 1st, such Nouns as follow another, to shew that one belongs to the other; as, *le jour du Seigneur, the day of the Lord; le maître de la maison, the master of the house; la philosophie de Descartes, the philosophy of Descartes.*

2^{dly}, Nouns which express the species, extension or matter of a thing, commonly require the Genitive with the indefinite Article; as, *un mal de tête, a pain of the head; vingt toises de bault or de hauteur, twenty fathom deep; une couronne de laurier, a crown of laurel, &c.*

3^{dly}, Nouns Substantive governed by Adjectives, or by certain Verbs which I shall mention hereafter, must also be in the Genitive; *digne de louange, worthy of praise; comble d'honneur, loaded with honour.*

The Dative is used 1st, when a Noun is the relative governed Case of the Verb; as, *j'ai conseillé la retraite à mon ami, I have advised a retreat to my friend.* The Dative also is used after Adjectives and Verbs, which in Latin govern the Dative or the Accusative with the Preposition *ad*; as, *prépare au combat, fit for the battle, I shall con-*

consider this more particularly in the Article of Adjectives and Verbs.

3dly, The Dative is also used with the Particles *à, au, aux.*

The Syntax of Adjectives.

THEY must be in the same Gender and Number as the Substantives to which they relate ; as, *la haute colone, the high pillar ; les méchans hommes, wicked men, &c.*

We nevertheless say, *des lettres royales, letters patent ;* because this is properly but one compound word. Some attention to these compound words may prevent several difficulties.

When certain collective Nouns signifying a number of objects ; as, *amas, heap ; foule, crowd ; nombre, number ; troupe, troop ; la plupart, the greatest part ; la moitié, the half,* are followed by a Genitive, the Adjective must agree with the second, and not with the first of these two Nouns ; as, *une troupe de gens étourdis, a company of stupid people, and not étourdie ; une partie du palais brûlé, a part of the palace destroyed by fire, and not brûlée ; un grand nombre de soldats y furent tués, a great number of soldiery were killed there, and not tué.* It may admit a doubt whether *une partie des soldats s'enfuit, or s'enfuirent, part of the soldiers fled,* is more proper.

It seems more so to make the Verb agree with other collective Nouns ; as, *le tiers des vignes est gelé, rather than sont gelées, a third of the vines is frozen ; and, les trois quarts du château furent brûlés, than fut brûlé, three quarters of the castle were burnt.*

Certain Adjectives, as *feu, court, fort, demi,* are indeclinable ; as, *le feu roi, the late king ; la feu reine, the late queen ; feu* is applied to persons who

died in our time! We also say, *ils sont demeurés court*, they stopped short; *elle se fait fort*, she engages for it. Some indeed decline *feu*, and write *la feue reine*; but this practice is supported by no considerable authority.

Demi is indeclinable when it comes before, and declinable when it follows a Substantive; in the latter case *Et* should be put before it: as, *une demi-mesure*, and *une mesure Et demie*, a half measure, and a measure and a half.

Two Singulars being equivalent to one Plural, the Adjective and the Verb which are common to them are put in the Plural; as, *L'esprit Et le corps sont essentiels à l'homme*, both soul and body are essential to man.

If two Substantives are of a different Number and Gender, the Adjective common to them agrees with the last Noun; as, *le vent Et la pluie violente qu'il faisoit*, the violent wind and rain which happened. But if they are Nominatives of the Verb, the Adjective should be the Masculine Plural; as, *le vent Et la pluie étoient violents*, the wind and the rain were violent. But these forms of speaking should be rather avoided.

Some Adjectives govern either a Noun or a Verb; as, *digne*, worthy; *capable*, incapable: these govern the Genitive of Nouns, and the Infinitive of Verbs with the Preposition *de*; as, *capable d'un secret*, fit to be trusted with a secret; *incapable d'être prévenu*, incapable of being prejudiced, &c. The Adjective *digne*, also governs the Conjunction *que*, with a Verb following in the Subjunctive Mood; as, *il est digne qu'on lui fasse plaisir*, he deserves that they should please him.

Some Adjectives govern the Dative of Nouns, or the Infinitive of Verbs with the Preposition *à*; as, *comparable*, proper, &c. *comparable aux Catons*, comparable to the Catos; *propre à conduire une affaire*,

affaire, fit to conduct an affair, &c. In French, the Adjectives generally govern the same Case as in the Latin; which appears by these examples.

Some may govern a Noun or a Verb, or be used without any governed word; as, *sensible*, *habile*, *adroit*, *skilful*; as, *c'est un homme sensible*, he is a sensible man; or, *un homme sensible à la louange*, a man sensible to praise; *il est content*, he is satisfied; or, *il est content de tout*, he is satisfied with every thing.

Others can govern neither Noun nor Verb; as, *infatigable*, *indefatigable*; *absolu*, *absolute*; *insatiable*, &c. We do not say, *insatiable de voir*, *insatiable to see*, &c.

Some Adjectives go before, and others follow their Substantives; a particular account of which I shall give elsewhere.

The Syntax of Comparative Nouns.

TO what has been said of them before, I shall add that they generally govern the Nominative with the Particle *que*; as, *il est plus habile que Cicéron*, he is more able than Cicero; *il agit moins fortement que vous*, he acts less vigorously than you. The Comparatives *plus* and *moins* followed by a Verb which is not preceded by a Conjunction, require the Negative *ne* before the Verb; as, *il est moins beau qu'on ne l'avoit dit*, it is less beautiful than they said, &c. If the Verb be preceded by a Conjunction, the Particle *ne* should be omitted; as, *il est moins beau que quand on l'acheta*, it is less beautiful than when they bought it.

Other Comparatives, such as *aussi*, *autant*, *si*, *tant*, &c. require not this Negative *ne*; as, *il est aussi beau qu'on vous l'a dit*, it is as beautiful as they have told you.

The Comparative Adverbs *plus* and *moins* being followed by a Noun, govern it in the Genitive; as, *il a plus de vingt ans*, and not *il a plus que vingt ans*, *he is above twenty years old*, &c.

The Conjunctions *tant* and *si* taken in the sense of *autant*, are not used except in Negative or Interrogative Propositions; as, *Homère ne renferme pas tant de merveilles qu'on le dit*, *Homer contains not so many wonderful things as they say*; *Pompée n'étoit pas si ambitieux que César*, *Pompey was not so ambitious as César*; *les gens riches sont-ils si heureux? ont-ils tant de plaisir?* *are rich people so happy? have they so much pleasure?*

Tant is only put before Substantives, and not before Adjectives. It is proper to say, *ils n'ont pas tant de vertu qu'on le croit*, *they have not so much virtue as is believed*; but *ils ne sont pas tant vertueux qu'on le croit*, is improper.

Autant is put before Verbs, and *aussi* before Adjectives; as, *j'aime Horace autant que je l'admire*, *I love Horace as much as I admire him*; *il est aussi enjoué que solide*, *he is as pleasant as solid*.

Sometimes Comparatives are not followed by an Adverb, but a Verb is understood; as, *il est aussi commode qu'autrefois*, *he is as complaisant as formerly*; that is, *qu'autrefois il a été*, *as he was formerly*, &c.

The Superlatives *très* and *fort* require no governed word.

The Superlative definite requires the Genitive, and *du monde* is frequently added to it; as, *le plus ingénieux des poètes*, *the most ingenious of poets*; *le plus savant du monde*, *the most learned in the world*; that is, *qui soit dans le monde*, *who is in the world*.

The Syntax of Pronouns.

WHAT we have to add to our former observations on the Pronouns chiefly regards *il*, *elle* and *eux*, which on some occasions are only applied to personal objects, or which are considered as such. In speaking of a book, if I ask *est-ce le votre ?* is it yours ? the answer must not be *c'est lui* ; but with the supplemental Pronoun *le* ; as, *ce l'est*, it is. Thus in speaking of any affair, we do not say, *que dit-on d'elle ?* nor *faites attention à elle* ; but *qu'en dit-on ?* what is said of it ? *faites-y attention*, give attention to it.

It is impossible to reduce to exact rules all the perplexed varieties of practice on this head. For in speaking of an animal, or even of an inanimate thing, we may and on some occasions ought to use *lui* and *leur*, whereas on others it is utterly improper to use them. Of a sword one may say, *je lui dois la vie*, I owe my life to it ; and of certain mineral waters, *je leur suis redevable de ma santé*, I am beholden to them for my health. But of the same sword it would be improper to say, *je lui ai mis une nouvelle garde*, instead of *j'y ai mis*, &c. I have put a new hilt to it ; as it would be of the mineral waters to say, *on leur a fait de beaux réservoirs*, instead of *on y a fait de*, &c. they have made fine basins for them. We may say, *le torrent entraîne tout après lui*, the torrent forces every thing with it ; or, *la rivière emporte le sable avec elle*, the river carries with it the sand ; but not *ni le torrent, ni même la rivière avec lui n'emporteront pas le sable de ce pays* : and with still less propriety can we say, *d'abord on plaça la poutre, & après elle un barre de fer*. What then is to be determined concerning the use of this Pronoun *il*, *lui*, *elle*, with regard to the different nature of the objects to which

it

it relates? The following observations contain the least defective account I have been able to form on this occasion.

1st, *Il, ils, elle* or *elles*, being the Nominative of the Verb, may be used indifferently for all sorts of objects. Thus in speaking of meadows, of mountains, of a rock, we say, *ils sont fleuris*, they are in bloom; *elles sont hautes*, they are high; *il est escarpé*, it is steep. But it is otherwise, when any one of them is the Nominative governed; for in speaking of a mountain, we should not say, *c'est elle qui est fort haute*, but *c'est celle-là qui est fort haute*, it is that which is very high; or else another form of expression should be used.

2dly, *Lui* in the Dative, as well as *leur* is applied to all animals; *donnez-leur à manger*, give them wherewith to eat; *coupez-luy les ailes*, cut his wings, &c. I am not sensible of any exception to this.

3dly, *Il* and *elle* are used in all their Cases and Genders in speaking of objects which are not personal, as if they were so; that is, in applying to them what is usually applied to Persons; as, *l'amour propre est capricieux*, *c'est lui qui nous séduit*, *c'est à lui qu'on doit s'en prendre*, &c. self-love is deceitful, it is that which seduces us that we must blame; *la vertu est précieuse*, *c'est à elle que nous devons notre vraie gloire*, *c'est pour elle qu'il faut sacrifier ses soins*, &c. virtue is valuable, to her we owe our true glory, to her we must devote our endeavours. By these examples it appears, that *lui* or *elle* is used in speaking of objects, which, like persons, are said to seduce, to allure, to carry away forcibly, to excite our distrust, gratitude, application, &c.

4thly, It is usual in common conversation to apply to animals what is strictly applicable to persons only; as, of a lady who is fond of her dog or her parrot,

parrot, we sometimes say *elle n'est jamais sans lui*, she is never without him. If this agrees not with the observation I have just now made, it may be considered as a negligence not to be allowed in a regular discourse.

When *lui* or *elle*, as governed by some Preposition, is to be avoided, an Adverb of very near the same sense with the Preposition, and not governed, is inserted in its room; as, in speaking of a person who was surrounded, we should say, *on étoit autour de lui*, or *autour d'elle*, they were about him, or about her; but of a tree it would be improper to say, *on étoit autour de lui*, or of a mountain *autour d'elle*; but *lui* and *elle* being omitted, the Adverb *à l'entour* should be put instead of the Preposition *autour*; thus, speaking of a tree or a mountain, we should say *on étoit à l'entour*; and instead of *prenez ce cheval & montez sur lui*, *ouvrez ce cabinet & mettez-vous dans lui*, we should say *prenez ce cheval & montez dessus*, take and mount this horse; *ouvrez ce cabinet & mettez-vous dedans*, open this closet and get you in. Also, instead of *il étoit dans la forêt*, *mais il est hors d'elle*, we should say *il étoit dans la forêt*, *mais il est dehors*, or *il en est dehors*, he was in the forest, but he is gone.

Some Prepositions without any alteration become Adverbs, only by omitting the governed word; as, speaking of a person, we should say, *mettez-vous vis-à-vis de lui*, or *vis-à-vis d'elle*, place yourself over-against him, or her; but of a tree or a beast, we should say *mettez-vous vis-à-vis*, and then *vis-à-vis* becomes an Adverb. Thus the following expressions are either Prepositions or Adverbs, as they have a governed word or not, *à côté*, *auprès*, by; *à l'opposite*, over-against; *à couvert*, *à l'abri*, securely; *au dedans*, on this side; *au delà*, beyond; *au dessus*, above, &c. *loin*, far; *proche*, near; *au travers*, through; *contre*, against, &c. The Preposition *sans*, without;

without, never becomes an Adverb; and *avec*, *with*, very rare. We never say *il me faut ma canne*, *je ne puis être sans*; but some other form must be given to the phrase; as, *il me faut ma canne*, *je ne puis m'en passer*, I must have my cane, I cannot be satisfied without it.

The Pronoun *il* is put with another Nominative of the Verb; as, *il vient un homme*, there comes a man; *il arrive des gens*, there are people arrived; that is, *un homme vient*, a man comes; *des gens arrivent*, people arrive. In this instance, 1st, the Verb is put after *il*, and before the Nominative, and becomes an Impersonal, as appears by the example. 2dly, The Noun which follows takes the Article *un*, the mediate Article *des*, or the indefinite, but never the definite Article; as, *il vint un homme*, *il vint certaine persone*, *il arriva des gens*, &c. But we never say, *il arriva la persone*.

The use of the Pronoun *soi* remains to be considered, which, as I have observed, is the Disjunctive of the Conjunctive *on*; as, *on parle de soi*, he speaks of himself; *on pense à soi*, he attends to himself, &c. It is also inserted in all phrases which for a Nominative have a Noun taken in an indefinite sense, or an indeterminate Pronoun; as, *chacun agit pour soi*, every one acts for himself; *l'homme n'aime que soi*, man loves only himself. It is also applied to an inanimate object; as, *le vice est odieux en soi*, vice is odious in itself; *la terre est de soi fertile*, the earth is of itself fruitful. With Nouns Feminine *elle* may be put instead of *soi*; as, *la terre renferme dans elle toutes les semences*, instead of *dans soi*, the earth contains in it all seeds. *Soi* is never used as the Nominative of the Verb, unless it be the repetition of another Nominative, and then the word *même* must be added to it; as, *chacun peut soi-même faire son bonheur*, every one may himself procure his own happiness.

Pronouns

Pronouns possessive.

THEY are not used when a personal Pronoun seems to render them superfluous. It is improper to say *j'ai mal à mon estomac*, but *à l'estomac*; for *mon* here is useless, the personal Pronoun *je* sufficiently determining that I speak of my own stomach, since I cannot have a disorder at the stomach of another person. For the same reason we say *avez-vous mal aux dents?* have you the tooth-ach? and not *à vos dents*; and *il a le pié foulé*, and not *il a son pié foulé*, his foot is hurt. But I should say *je voi que ma jambe s'enfle*, I see that my leg is swelled; because in *je voi que la jambe s'enfle*, the Pronoun *je* does not determine that I speak of my own leg, since I might see another person's leg swelled.

The Pronouns qui, que, lequel, &c. lui, elle, le, la, &c.

THEY are put in the same Number and Gender as their Substantive, and in the Case which the word following them requires; as, *la grandeur de laquelle vous m'avez parlé*, the grandeur of which you spoke to me; or *ils sont mes amis, je leur rendrai service*, they are my friends, I will do them service: *de laquelle* is in the Singular Number and Feminine Gender, because *la grandeur* is in the Singular Number and Feminine Gender; *laquelle* is in the Genitive Case, because *vous m'avez parlé* requires the Genitive; *leur* is in the same Number and Gender as the word *amis*, and in the Dative Case, because *rendre service* governs the Dative.

The

The Syntax of Verbs.

THE Verb must have a Noun or a Pronoun for a Nominative: *Cicéron instruit toujours*, *Cicero always instructs*. The same Verb must not have a Noun and a Pronoun signifying the same subject, according to the practice of some foreigners, as, *Cicéron il instruit toujours*; unless the Noun and Pronoun make as it were two phrases.

The Verb must be of the same Number and Person with its Nominative; as, *je dis*, *I say*; *tu dis*, &c. The Pronoun *vous* is by custom determined to signify the second Person, both Singular and Plural.

The Pronoun *ce*, being the Nominative of the Verb *être*, always governs it in the Singular Number; as, *c'est moi*, *it is I*; *ce fut vous*, *it was you*; *ce sera vous autres*, *it will be you*; *c'avoit été eux*, *it was they*, &c. The last Person Plural of the Single Tenses is generally to be excepted; as, *ce sont des bonnes gens*, *these are good people*; *ce seront les saints qui vivront éternellement*, *it will be the saints who shall live eternally*. Nevertheless, with the Imperfect and Uncertain Tenses, followed by *eux* or *elles*, *ce* governs the Singular with at least as much propriety as the Plural; as, *c'étoit eux qui se plaignoient*, *it was they who complained*; *ce seroit elles qui devroient se plaindre*, *it is they who ought to complain*; instead of *c'étoient eux*, &c.

The same Pronoun, joined to the Verb *est*, is used interrogatively in this manner, *est-ce moi qui ai commencé?* *is it I who began?* *est-ce vous?* *is it you?* *est-ce nous?* *is it we?* *qui est-ce?* *who is it?* &c. In this case *ce* governs the Verb *est* in the Singular Number, even in speaking of several objects; *est-ce nous qui parlons?* *is it we who speak?* *est-ce vous tous qui vous engagez?* *is it all you who are engaged?*

engaged? But with the third Person Plural of the Present of the Indicative, it governs the Plural Number; as, *sont-ce les honneurs qui vous flattent?* are these the honours which elevate you? Nevertheless, the Singular should rather be put before *eux* and *elles*; *est-ce eux, est-ce elles qui le disent?* is it those men, is it those women who say it? instead of *sont-ce eux, sont-ce elles?* In the other Tenses this Interrogative is put with the Singular Number; as, *sera-ce les richesses qui feront votre bonheur?* will it be riches which will cause your happiness? and not *seront-ce*: *fut-ce les soldats qui commencèrent?* was it the soldiers who began? and never *furent-ce les soldats?* *étoit-ce là les affaires dont il s'agissoit?* was that the business in agitation? rather than *étoient-ce là, &c.*

The Verb following the determinative Pronoun *qui*, is put in the Person of the Noun or Pronoun to which *qui* is joined; as, *moi qui agis*, I who act; *vous qui savez*, you who know; *eux qui ordonnent*, they who order, &c. Custom perhaps in familiar discourse may allow the saying of *c'est moi qui l'a fait*, it is I who did it: but we never say *c'est vous qui l'a fait*. It is therefore better to keep to the general rule.

Several Nominatives of one Verb require the Verb to be in the Plural; as, *lui & moi sommes d'accord*, he and I are agreed.

The Verb, with several Nominatives of different Persons, must agree with the most noble. The first is reckoned more noble than the second, and the second than the third; therefore we say, *vous & moi sommes d'accord*, you and I are agreed; *vous & lui savez la chose*, you and he know the thing, &c. The Person who speaks is always named the last; as, *vous & moi l'avons vu*, you and I have seen him.

If several Nominatives of one Verb, are connected by any other Conjunction than *Et*, or if they follow the Verb, the Singular Number of the Verb should rather be used than the Plural; as, *Gassendi aussi bien que Descartes a reformé la Philosophie*, *Gassendi as well as Descartes has reformed Philosophy*; rather than *ont reformé la Philosophie*, which however is not improper.

When Nominatives connected by a Conjunction follow the Verb, the use of the Singular or Plural, seems indifferent; as, *le prince que demandoit également le sénat Et le peuple*, or, *que demandoient également le sénat Et le peuple*, *the prince whom the senate and the people equally desired*.

If one of the Nominatives is in the Plural, the Verb must always be in the Plural; as, *le prince autant que les peuples aspirent à la paix*, *both the prince and people equally desire peace*.

Also after *l'un Et l'autre*, both; *ni l'un ni l'autre*, neither; the Singular or the Plural may be used indifferently; as, *l'un Et l'autre le veut*, or *le veulent*, *both desire it*; *ni l'un ni l'autre ne prétend*, or *ne prétendent*, *neither pretend*. It is the same as to other words composed with *l'un Et l'autre*, but the Singular seems the most in use.

If the last Nominative be preceded by *mais*, or *tout*, the Verb must agree in Number with the last Nominative; as, *non seulement mes richesses, mais aussi mon repos fût sacrifié*, *not only my riches, but my quiet also was sacrificed*; *mes biens, mes avantages Et tout mon repos fut sacrifié*, *my possessions, my interest, and all my quiet was sacrificed*, and not *furent sacrifiés*.

I have before taken notice of the manner wherein the Verb is put before the Personal Pronouns in questions, to which may be added, that the Pronoun *je*, after some Verbs, makes such a harsh sound, that another form of expression is to be preferred.

This

This is the case with some Verbs of one syllable ; as, *mens-je ? do I lye ? dors-je ? do I sleep ? sors-je ? do I depart ?* Some are of opinion, that the same Verbs may then be used with another Termination ; as, *dormai-je ? sortai-je ?* but as there seems not to be a sufficient authority for this ; it would be better to say *est-ce que je dors ? est-ce que je mens*, or to give some other turn to the expression.

The Verb Active governs the Accusative Case ; as, *j'aime la vertu, I love virtue ; or, la vertu que j'aime, the virtue which I love.* It also governs the Dative relatively ; as, *j'ai donné consolation à mon ami, I have given comfort to my friend.*

The Verb Passive governs the Genitive ; as, *la vertu est estimée de tous, virtue is esteemed by all.* It often governs the Nominative with the Preposition *par*, especially in speaking of some external action ; as, *il a été rencontré par des voleurs, he was met by robbers ; il a été tué par ses domestiques, he was killed by his servants.* On the contrary in speaking of the internal acts of the mind, *de* is commonly used ; as, *il est estimé des savans, he is esteemed by the learned ; il est aimé de tous, he is loved by all.*

In speaking of actions, which partake both of the sentiments of the mind, and of the motions of the body, the use of *de* or *par* seems indifferent ; as, *il est loué de beaucoup de gens, or par beaucoup de gens, he is praised by many people ; il a été félicité des savans, or par les savans, he has been congratulated by the learned ;* but on these occasions, it is most safe to use *par*, since sometimes *de* is improper ; thus we should say *il a été prévenu, proposé, joué, composé, écrit par*, and not *de*. It is usual indeed to say *je suis entouré de gens ennuyeux, I am surrounded by troublesome people ;* but this is because *entouré* expresses no action, but only that troublesome people are round about me. This rule,

if it be not universal, is at least very extensive and of considerable use, for the explanation of this Article.

The Verb Substantive *je suis, I am*; and Verbs Neuter, govern the Nominative absolutely; as, *il est, il devient, il paroît, il semble toute autre*; *he is, he becomes, he appears, he seems quite another person*; but relatively they govern the Dative; as, *plaire, to please, déplaire, to displease*; *nuire, to hurt*; *parvenir, to attain*; *s'adonner, to apply*; *s'arrêter, to fix*; *s'attacher, to adhere*; *s'abeurser, to persist*; *prétendre, in the sense of aspirer, to desire*; *ressembler, to resemble*; &c. *appartenir, to belong to*; *être, to be*; *ce livre est à moi, this book belongs to me*; *plaire à quelqu'un, to please somebody*; *nuire à son prochain, to hurt his neighbour*; *devenir insupportable à tous, to become insupportable to every body*; *être importun à ses amis, to be troublesome to his friends*.

Many Verbs Neuter govern the Genitive of a Noun, and the Infinitive of a Verb, with the Particle *de*; as, *s'abstenir de vin, to abstain from wine*; or, *s'abstenir de boire du vin, to abstain from the drinking of wine*; *s'aviser de, to consider of*; *avertir de, to inform of*; *parler de, to speak of*; *deliberer de, to deliberate on*; *conjurer, to intreat*; *prier, to pray*; *presser, to press*; *se charger, to take charge of*; *être fâché, to be displeased*; *être content, to be content*; *se desister, to desist*; and the greatest part of other Reciprocal Verbs Neuter; as, *se repentir de sa faute, to repent of his fault*; *se desier de quelqu'un, to suspect somebody*; *se mourir de chagrin, to be ready to die with vexation*, &c.

The following Verbs instead of the Genitive of a Noun, govern the Infinitive of a Verb, with the Particle *de*; *appréhender, craindre de déplaire à quelqu'un, to fear to displease somebody*; *empêcher, to hinder*; *refuser, to refuse, seindre, to feign*; *se battre,*

ter, to haste; permettre, to permit; prométre, to promise; proposer, to propose; regretter, to regret; résoudre, to resolve, &c. Also the Impersonals *il vous appartient*, or *c'est à vous de*, it concerns you; and *il est*, it is, joined to an Adjective; as, *il vous appartient de décider*, or *c'est à vous de parler*, it concerns you to decide, or to speak. We also say, *c'est à vous à parler. Il est utile & glorieux de servir un grand maître*, it is both profitable and glorious to serve a great master.

The Verb *persuader*, when it is not followed by an Infinitive, governs the Accusative; as, *je les ai persuadés*, I have persuaded them. But when it is followed by an Infinitive, it governs the Dative of the Person with the Particle *de* before the Infinitive; as, *je leur ai persuadé de finir*, I have persuaded them to make an end.

The Verbs *contraindre*, to compel, *diférer*, to delay; *se hasarder*, to venture; *commencer*, to begin, also govern the Infinitive with *de* or *à*; as, *contraindre à étudier*, or *d'étudier*, to compel to study. *Espérer*, to hope; *désirer*, to desire; *souhaiter*, to wish, may be used without *de* before the Infinitive following them, tho' it is generally rather better to insert it; as, *espérer arriver* or *d'arriver*, to hope to arrive; *je desire vous voir*, or *de vous voir*, I desire to see you.

De is also put before the Infinitive after Verbs, to which are joined certain Nouns without an Article; as, *avoir congé, permission, envie, coutume, besoin, sujet, raison, droit, tort, occasion de faire*. Here it seems to be not so much the Verb as the Noun, which governs the Infinitive with the Particle *de*.

Infinitives governed by the Verb *je suis*, have always *de* before them; as, *je suis heureux de savoir m'occuper*, I am so happy to know how to employ myself; *il est fâcheux de vivre avec des écer-*

velez, it is a painful thing to live with fools. In this case, when *ce* comes before the Verb *est*, *que* should sometimes be added before *de*; as, *c'est une folie que de se méconnoître*, *it is a folly to forget one's self*; tho' *que* is not always necessary on this occasion, the omitting of it may sometimes be a defect, and occasion ambiguities; as, *c'est être coupable de ne pas protéger l'innocence*, which may signify either, *it is to be guilty of not protecting innocence*, or *not to protect innocence is to be guilty*; to determine therefore the latter to be the meaning, the expression should be *c'est être coupable que de ne pas protéger l'innocence*.

When these Infinitives are transposed to the beginning of a phrase, *que* should not be put before *de*; as, *de croire qu'on en imposera au genre humain, c'est un chimère*, *to think that all mankind will be imposed on, is a chimera*.

Verbs governing the Dative, besides those before-mentioned, are *acoutumer, to accustom*; *travailler, to labour*; *prendre plaisir, to take pleasure*, &c. *se prendre* is joined with an Infinitive, and *s'en prendre* with a Noun; as, *se prendre à rire, to be seized with a fit of laughter*; *s'en prendre à quelqu'un, to suspect or accuse some person*. The Verb *être* is joined to Adjectives which govern the Dative; as, *être prêt, habile, propre, enclin, âpre, to be ready, skilful, proper, inclined, fierce*; *être le premier, le dernier, heureux, à quelque chose, or à faire quelque chose, to be the first, the last, successful for something, or to do something*. The Verb *il y a* also on several occasions governs the Dative or the Infinitive with the Particle *à*; as, *il y a du plaisir à la chasse, or à chasser, there is pleasure in hunting*; *il n'y a rien à espérer, there is nothing to hope*. We say *c'est à recommencer, for il faut recommencer, it is necessary to begin again*.

In all governed words, false Cases are carefully to be avoided; as, *il plut & charma le prince*. Here *le prince* is a false governed Case, because being governed by two Verbs, it is not the Case which each, but that which only one of them requires. That each Verb may have its proper governed Case, the expression must be, *il plut au prince & le charma*, because *il plut* governs the Dative, and *charma* the Accusative. There is also a false governed Case in these words, *il s'est trahi & ses complices*; because *ses complices* cannot here be governed by *il est trahi*: the proper form of expression is *il s'est trahi & a trahi ses complices*.

Some are inclined to think that this irregularity with respect to the governed Case may be allowed; because in reality the meaning is obvious at first, which seems to make the words repeated unnecessary. But the practice of the best writers appears to be contrary to this liberty.

Verbs signifying *to know* or *to assert*, take after them the Conjunction *que* with the Indicative Mood; as, *je voi, je dis, je confesse, je reconois, j'avoue, je publie, je soutiens que la raison est de tous les pays, I see, I say, I confess, I discover, I acknowledge, I publish, I maintain that reason is the product of all countries*. *Je croi* and *je pense* are very properly put with the Infinitive of the following Verb, if the same Nominative will serve both the Verbs; as, *vous croyez, vous pensez faire des merveilles*, instead of *vous croyez, vous pensez que vous faites des merveilles*, *you believe, you imagine you do wonders*.

In like manner, but commonly with less elegance, the foregoing Verbs, except *je conois* and *je vois*, which are put with the Conjunction *que*, are also put with the Infinitive; as, *il publie, il dit, il soutient avoir entendu ces propres mots*, to express *qu'il*

a entendu ces propres mots, he publishes, he asserts, he maintains that he heard these very words.

Verbs expressing emotions of the mind, govern *que* with the Subjunctive; as, *j'admire, je m'étonne, I am astonished; je suis surpris, I am surprized; je suis fâché, I am displeased; je régrete, I regret; je veux, I will; j'ordone, I order; je désire, I desire; je doute, I doubt; and all others of the like signification; as, j'admire que vous veniez ici, I admire that you come hither; je doute que vous le fassiez, I doubt whether you'll do it; je ne doute pas que vous n'obéissiez, I doubt not that you will obey.* Other words governed by the Subjunctive are mentioned before.

The Verbs *je ne sai, j'ignore*, and others of the like signification, followed by the Preposition *si*, govern the Indicative; as, *je ne sai si vous viendrez, I know not whether you will come.* The same rule may serve for the Verb *je doute*, when it is used without the Negative *ne*. As we may say, *je doute si vous viendrez, I doubt whether you will come; tho' je doute que vous veniez* is rather to be preferred. But it is improper to say, *je ne doute pas si vous viendrez.*

Some Verbs followed by an Infinitive, have a peculiar use, which for its frequency deserves to be taken notice of.

Je vais signifies a thing which one is just going to do; and *je viens* followed by the Preposition *de*, signifies a thing which one has done very lately; as, *je vais partir, I am about to depart; je viens d'arriver, I just now arrived.* These two Verbs are very frequently used thus in the Present and in the Imperfect Tense, but in no other.

The Verb *je viens* followed by the Particle *à* before an Infinitive, signifies *se mettre à faire quelque chose, to set about doing something; in which sense*

it

it is used in all its Tenses; *quand je vins à chanter, when I came to sing.*

The Verb *je pense* in the Preterperfect Tense, followed by an Infinitive, signifies what, tho' one was just on the point of doing, is not however done; as, *je pensai mourir, I was very like to die.*

The Syntax of the Modifiers is contained in the part concerning the use of Prepositions, Adverbs, and Conjunctions; the two last of which are not said to govern words.

The Comparative Conjunction *aussi* is more properly joined with Nouns than *autant*; as, *aussi bon que juste*, and not *autant bon que juste, as beneficent as just*. *Autant* is always used with Verbs, and *aussi* never; as, *je l'aime autant que je l'estime, I love him as much as I esteem him.*

When the Prepositions *dans, hors, sur, sous*, should be preceded by another Particle, either a Preposition or a Conjunction; Adverbs of the like signification are substituted in their room; as, instead of *par dans la maison*, we should say *par dedans la maison, through the house*; also *par-dessus la tête, over the head*; *par-dessous le bras, under the arm*; *par dehors la ville, without the town*, and not *par sur la tête, par sous, par hors, &c.* we also say *ni dessous ni dessus, neither under nor over*; *dehors & dedans la maison, without and within the house*; and not *ni sur ni sous, hors & dans*; also *il est tombé de dessus un table, he is fallen from a table*, and not *de sur un table*.

As to the manner of placing Adverbs, the following rules are to be observed.

1st, They are commonly put before the Noun; as, *véritablement ami, truly a friend*; *extraordinairement heureux, extraordinarily happy*; *bien tourné, well turned, &c.*

2dly, They are put after the Simple and Uncompounded Tenses of a Verb; as, *je vois assez, I see*

I see sufficiently ; il parle beaucoup, he speaks much ; il souffre patiemment, he suffers patiently, &c.

3dly, With the Compound Tenses they are placed rather between the Auxiliary and the Participle of the Verb, than after the latter ; as, *je suis vivement touché de son affliction, I am very sensibly moved with his affliction ; j'avois été fortement sollicité, I was strongly solicited, &c.* tho' it is allowable to say, *je suis touché vivement, &c.*

4thly, Adverbs composed of several Words, or expressed by Prepositions, which, together with the Words governed by them, are equivalent to Adverbs, should be put after both Nouns and Verbs ; as, *un homme à la mode, a fashionable man ; un homme méchant de gaieté de cœur, a man wicked from gaiety of heart ; il est tombé à la renverse, he is fallen backwards, &c.*

5thly, The Monosyllables *bien, mal, mieux, pis*, are put indifferently before or after the Infinitive ; as, *bien chanter, or chanter bien, to sing well ; se mieux porter, to be better ; se conduire mal, to behave ill.*

I have already given an account of Negative Adverbs, which deserve a very careful attention.

PART III.

Containing several additional discourses.

SECTION I.

Concerning style. The principal properties in style, which Grammar requires, are, 1st, Perspicuity; 2dly, Easiness; 3dly, Force; 4thly, Harmony; 5thly, Smoothness: each of which we shall treat of separately, and observe the contrary defects.

CHAP. I.

Of perspicuity of style.

THIS is indeed an essential property, since the end of speech is only to be understood. All sort of obscurity must therefore be carefully avoided. This defect may proceed from the want of meaning in an expression, from its having more than one; or tho' it has but one, from the perplexity of the manner in which it is used.

OF

Of the first defect with regard to perspicuity.

AN expression may be said to have no meaning, when not being of itself sufficient to determine the intention of the speaker or writer, it can only be discovered by conjecture or guess. This defect often proceeds from a too great fondness for brevity, which is objected to *Tacitus*. Some French writers may also be charged with the same fault, if they constantly express themselves, as in the two following phrases, *avoir du commerce*, to have commerce, for *être dans le commerce du monde*, to be engaged in the commerce of the world; or, *les images qu'on sert comme pleines de vertu*, the images which are served as abounding in virtue, to express *des images qu'on honore comme si elles avoient quelque vertu*, images which are revered as if they had some virtue.

Sometimes the expressions, without being too concise, are equally obscure from their being joined to others not suitable to them; as, *cultiver sa prononciation*, to cultivate his pronounciation, for *s'exercer à prononcer*, to inure himself to pronounce; or, *il donne aux autres de la plénitude de son cœur*, he gives of the fulness of his heart to others, to express, as near as I can conjecture, *il communique aux autres les sentimens dont son cœur est rempli*, he communicates to others the sentiments which his heart is full of; I say, as near as I can conjecture, since, tho' I have considered the expression attentively, I cannot be quite certain of the author's meaning.

Sometimes obscurity is occasioned by the several parts of a phrase not having a proper relation to each other; as, *quand c'est par lumière qu'on suspend l'activité de son amour*, on ne croit pas que la seule séparation de l'autel soit une vertu; when it is from light that the activity of one's love is suspended, one
does

does not believe a bare separation from the altar to be a virtue ; *la lumière qui suspend l'activité, & la séparation qui est une vertu, the light which suspends the activity, and the separation, which is a virtue,* are expressions which have not so natural a relation to each other as to make the discourse intelligible. Of the same kind is, *je ne rapporterois de mon attention que la ridicule que ceux qui hazardent des nouveautés ne sauroient sauver, I should gain nothing by my application, but the ridicule which those who venture on novelties cannot escape.* Here I cannot perceive what relation *ne sauroient sauver* has to *ceux qui hazardent*. Thus, *le gardien ordona au frere de parler, sans voir qu'il en eût la permission, the guardian ordered the brother to speak without perceiving that he had a permission for it.* It does not appear to what relates *sans voir qu'il eût, &c.* These may perhaps be reckoned only the inadvertencies of good writers ; we mention them however to prevent others of the same kind.

The second defect with regard to perspicuity.

THE entire want of meaning in an expression is a defect much more rare than that of its having more than one ; the latter happens when a word separately may relate to several other words ; as, *Dieu combla de graces son serviteur toujours libéral & fidèle, God heaped favours on his servant always liberal and faithful.* Here it is doubtful whether *libéral & fidèle* relate to *Dieu*, or to *son serviteur*. To avoid this ambiguity, the Adjectives should immediately follow their Substantives ; as, *Dieu toujours libéral & fidèle combla de graces, &c.* or else Substantives of different Numbers and Genders should be used, that the Adjective agreeing with one of them may not be applicable to the other.

The most common ambiguities in the French Language are produced by the Pronouns *qui*, *que*, *son*, *sa*, *ses*, &c. as, *il faut imiter l'obéissance du Sauveur, qui a commencé sa vie & l'a terminée*, we must imitate the obedience of our Saviour, that began and ended his life. Here the ambiguity is considerable, and has a very odd effect; for the meaning seems to be *que c'est le Sauveur qui a commencé sa vie*, that it is our Saviour who began his life; instead of *que c'est l'obéissance qui a commencé & terminé la vie du Sauveur*, that it is the obedience which began and ended the life of our Saviour; which is the intended meaning, and may be expressed with perspicuity, by *il faut imiter l'obéissance avec laquelle le Sauveur a commencé sa vie & l'a terminée*, we must imitate the obedience with which our Saviour began and ended his life. The following phrases are equally ambiguous; *Alexandre fils de Philippe qui conquit l'Asie, & Alexandre fils de Philippe qui perdit l'œil au siège de Methone*; Alexander the son of Philip who conquered Asia, and Alexander the son of Philip who lost his eye at the siege of Methone. The *qui* here relates in one part to *Alexander*, and in the other to *Philip*: to prevent this ambiguity of great consequence, it is often necessary to use a longer form of expression which enervates the discourse. Frequent ambiguities also are occasioned by the Particles *en* and *y*, which having a very general signification, may relate either to several words in the same phrase, or to several phrases in the same period; unless great care be taken to determine them with exactness.

I have before observed of what use the Pronoun *lequel* may be on these occasions; when that is not sufficient to remove the ambiguity, there is a necessity for giving the expression some other form; as, *Alexandre fils de Philippe & vainqueur de l'Asie*, Alexander the son of Philip and the conqueror

queror of Asia. The ambiguity is more difficult to avoid in the other phrase, since it does not readily admit of another form which is natural. But as the word *qui* relates rather to the last Noun than to the first; by supposing it always to have that relation, this ambiguity will be removed, *Alexandre fils de Philippe qui perdit l'œil*; since it is *Philip* who lost his eye; otherwise the phrase must be altered, either by a different choice or arrangement of the words, unless the sense determines itself in the manner we shall presently take notice of.

Son, sa, ses also expose an author to frequent ambiguities. When two Nouns are used in the same phrase, it is often difficult to determine in what manner to apply *son, sa, ses* to one of them; as, *le prince ayant perdu son général, abandonna son armée à son conseil, qui ménageant ses forces, &c.* *the Prince having lost his General, abandoned his army to his council, who conducting his forces, &c.* Here *son conseil* may relate to the prince, to the general or to the army, and *ses* may relate to any one of these three subjects, or to *son conseil*. When an expression occasions so many ambiguities, which sometimes, tho' rarely happens, the form of the phrase most certainly should be altered. Here I must regret the loss of *icelui* and *icelle*, which were of great use on these occasions; as, *il promit à son père de n'abandonner jamais ses amis*, *he promised his father never to abandon his friends.* *Ses* here makes an ambiguity which can scarce be avoided, but might easily be removed by *les amis d'icelui*, were not this word become obsolete.

As to *son, sa, ses*, many are of opinion, that this Pronoun repeated, should relate to the Nominative of the Verb, or at least always to the same Noun it is first applied to without any ambiguity. According to this opinion in *il promit à son père de n'oublier jamais ses amis*; *ses* should relate to *il*;
and

and in *ils amoient Lyfias*, & *promirent à son pere d'avoir soin de fes interêts*, they loved *Lyfias*, and promised his father to take care of his interêts; *ses* must relate to *Lyfias*. But the better way is, as we have observed, entirely to alter the phrase, or to contrive that the sense itself may remove all occasion of suspence.

The phrase may be altered by the addition of a word; as, in speaking of *Lyfias*, if I mean his friends, instead of *il promit à son pere de n'abandoner jamais ses amis*, I may say, *Lyfias parla de ses amis*, & *promit à son pere de ne les abandoner jamais*. If I would express his father's friends, I may say, *Lyfias parlant des amis de son pere à son pere même, lui promit de ne les oublier jamais*. On other occasions the sense itself may remove the ambiguity; as, *Alexandre ayant vaincu Darius, s'empara de ses états*, Alexander having overcome *Darius*, possessed himself of his dominions; *ses* grammatically may relate either to *Darius* or to *Alexander*, but the word *s'empara* leaves no room to doubt that the dominions of *Alexander* are not meant, since no one is said to possess himself of what he was before in the possession of. It is sufficient therefore to insert in the phrase some term which may determine the sense, without being nicely solicitous concerning the different relations which *son*, *sa*, *ses*, may have grammatically. It is of importance to observe this practice, in order to escape the danger of making a discourse stiff and enervate, by a too scrupulous care of avoiding grammatical ambiguities.

The ambiguity sometimes occasioned by the Pronoun *il*; may also be avoided by the same methods; as if we say, *il estimoit le Duc de * * **, & *dit qu'il étoit vivement touché de ce refus*, he esteemed the Duke of * * *, and says that he was sensibly affected with this refusal. It is uncertain

to which of the two Nouns *il étoit* relates, which as the sense of this Phrase does not discover, it is necessary that *il* should relate to the Nominative of the Verb, or that to determine the sense some particular word be added or repeated; as, *il dit que le Duc avoit été touché*, or *il dit que celui-ci avoit été touché*; *celui-ci* always signifying the last Noun of the Phrase.

The Participle Active is also liable to ambiguity; as, *je l'ai vu passant par les Thuilleries*, I saw him passing through the Thuilleries. Was I or he passing? The ambiguity here is easily removed, by saying *passant par les Thuilleries je l'ai vu*, or *je l'ai vu qu'il passoit*. Moreover the Participle is scarce ever applied, but to the Nominative of the Verb.

The third defect with regard to the perspicuity of style.

THE expression sometimes may not be altogether obscure, nor even ambiguous; and yet there may be a want of perspicuity. This happens when the sense of the Phrase is perplexed, and requires too great attention to unravel it. Examples of this are frequent, even amongst otherwise good authors: as, *il dit qu'il souhaiteroit leur retour à l'Eglise, mais que cette passion n'iroit jamais à le rendre prévaricateur, & à le porter à prendre de mauvais moyens pour le procurer*; he says that he should desire their return to the Church, but that this passion would never extend so far as to make him prevaricate, or induce him to take indirect means to procure it. At the end of the Phrase the author's meaning is plainly seen, and that *pour le procurer* signifies *pour procurer leur retour à l'Eglise*. But most certainly a less perplexed manner of expression may and ought to be used. When a writer's

style is perspicuous, the subject of the discourse only, and not the expression, requires attention ; whereas here the perplexity is occasioned by the order of the words, which are neither well chosen nor well put together.

The style is perplexed also by certain expressions, which at the beginning of a Phrase seem to have a different meaning from the real one which the end of the Period discovers ; as, *les impressions qu'il prit depuis qu'il tacha d'inspirer aux siens, &c.* the impressions he received since which he endeavoured to inspire his friends with. At the end of this Period it plainly appears, that the words *qu'il tacha* signify *lesquelles il tacha* ; but at first they seem with *depuis* to make a sort of Preposition ; as if the meaning were *depuis le tems qu'il tacha*. An almost imperceptible word would remove this inconvenience ; as, *les impressions qu'il prit depuis, & qu'il tacha d'inspirer aux siens*. Thus if we say *on transporta de là quantité d'esclaves*, the sense discovers at last, that *de-là* is an Adverb of place, but at first it seems to be the Article of the Noun *quantité*, which gives a small interruption to the mind : also, *la personne qu'il a envoyée à ce qui est nécessaire*, the latter part discovers that *a* is here a Verb to express that the person has what is necessary ; but at the beginning it may be doubted whether the person is not sent to what is necessary, or to things which are necessary.

The difficulty on these occasions may be removed by commas or accents ; but Language should of itself be as perspicuous as possible, independent of all foreign assistance.

The style will also be perplexed, when the governed part of one Phrase may seem to belong to another : as, *Il ne songeoit qu'à rassasier l'avidité qu'il avoit pour le bien, & son incontinence*, he attended only to the satisfying of the greedy desire
he

he had for wealth, and his incontinence. Here a short suspense interrupts the discovering that *son incontinence* is not governed by *pour*, but by *rassasier*. It may be expressed in this manner, *il ne songeoit qu'à rassasier son incontinence & l'avidité qu'il avoit pour le bien.*

Perplexity is also occasioned by Parentheses and too long Periods, which are very unsuitable to the French Language. This difficulty has been so well explained by a great number of authors, that any farther additions concerning it are needless; and it would be endless to give an account of all the ways of offending against the perspicuity of style. We have thought it sufficient to take notice of the most frequent, and of the most general method to avoid them.

CH A P. II.

Of easiness of style.

THIS property pre-supposes perspicuity; and beyond that consists in placing the words, in such order as to appear in the most natural manner to the imagination.

Easiness of style seems more essential to the French than to any other Language, as the words in discourse are commonly placed in the order wherein the ideas arise in the mind. This is agreeable to the general order of our Grammar, which first points out the subject spoken of; then what is asserted of it, &c. that is the Noun and the Verb. In French the Noun very seldom fails to go before the Verb; as, *Dieu ordonne*, or *God commands*; whereas in Latin it is indifferently said *Deus jubet* or *jubet Deus*. On some occasions indeed the Nominative is put after the Verb, but this alters not the general order of the Language.

The Noun and the Verb should be expressed, each with its Modifiers following it; as, *Dieu toujours saint*, God ever holy, is the Noun with its Modifiers; *ordonne sagement & avec justice*, commands wisely and righteously, is the Verb with its Modifiers.

Adjectives are properly the Modifiers of Nouns Substantive, which they must sometimes precede, and sometimes follow. As for example we say, *un chapeau noir*, a black hat; but never *un noir chapeau*, except in verse; whereas we say, *un bon ami*, a good friend, and never *un ami bon*. In this particular the practice is difficult and somewhat unaccountable: we shall take some farther notice of it in a separate Article.

Nouns, Verbs and Modifiers may have each their governed words, which ought immediately to follow the word by which they are governed; as, *la lecture de l'Evangile inspire la piété*, the reading of the gospel inspires piety. Here *l'Evangile* being governed by *la lecture*, immediately follows it; and for the same reason *la piété* immediately follows *inspire*.

If there be two governed words, the shortest in itself, and its dependencies, must generally be put first; as, *l'Evangile inspire la piété aux véritables fidèles*, the gospel inspires with piety the truly faithful; and *l'Evangile inspire aux fidèles une piété véritable*, the gospel inspires the faithful with true piety. Here the governed word *la piété*, when the shortest is put first, and when by the addition of the Adjective *véritable* it becomes the longest, is placed last. Thus we should say, *Dieu agit avec justice & par de voies inéfinies*, God acts with righteousness and by unspeakable ways; and *Dieu agit par de voies inéfinies, & avec une justice que nous ne pouvons jamais assez adorer*, God acts by unspeakable ways, and with a righteousness which we can never

never sufficiently adore. The Modifier *avec justice* is put first when it is the shortest, and last when by its dependencies it is become the longest.

The reason of this practice is plainly founded on an observation, that the governed words should be as near as possible to the word governing; which would not be the case should the longest be put first, since by that means the shortest would be removed too far. In reality the mind would not easily admit a second governed word, the relation of which to the word by which it is governed, would be found with some difficulty on account of its remoteness: whereas by putting the shortest governed word first, the second by being near to the governing word is without difficulty understood; and then the mind easily admits all its dependencies which immediately follow it, to disclose the meaning designed by the author.

Whether it be for this reason or not, custom seems to require, that the shortest governed word should be put first. If both the governed words are pretty near equal, it must be considered which of them is the most naturally joined to the governing word, which will generally happen to be the governed word absolute, for which reason that should go before the relative governed word: we should say, *l'Evangile inspire la piété aux fidèles*, rather than *l'Evangile inspire aux fidèles la piété*. Also, *l'Evangile inspire une piété solide à tous ceux qui ont le cœur droit*, rather than *inspire à tous ceux qui ont le cœur droit, une piété solide*. Care should be taken not to add to governed words, so many others depending on them as may obscure or too long suspend the sense of the Phrase.

To preserve perspicuity it will also sometimes be proper to alter the order of words before-mentioned. Thus, instead of *l'Evangile inspire une piété qui n'a rien de suspect aux personnes qui veulent être*

sincèrement à Dieu ; we should say, *l'Evangile inspire aux personnes qui veulent être sincèrement à Dieu, une piété qui n'a rien de suspect*, the gospel inspires persons who would sincerely devote themselves to God, with a piety which has nothing in it suspicious ; to avoid the uncertainty whether *aux personnes* is governed by the Verb *inspire*, or by the Adjective *suspect*. This rule concerning the arrangement of the several governed words may be also applied to the other properties of style, which are to be preferred in proportion to their importance. Thus perspicuity should be the first, next easiness, then force, &c.

CHAP. III.

Of force with regard to style.

HOW much soever this may depend on the genius of particular persons, Grammar affords one very true and general Rule for giving force to style, which all may follow within the compass of their understanding. It is to use the shortest expressions they can find to make known their meaning. Consider the same thought on one side to be expressed in few words, and on the other to be lengthened out into many, and then determine on which is the greater force. For example ; if I say, *nous ne faisons point de crime que notre propre conscience ne nous le reproche au dedans de nous-mêmes*, we commit no crime which our own conscience does not reproach us for even within our own breasts ; the thought is indeed expressed in proper terms. But if, instead of this diffused Phrase, I use one more concise, which contains the same meaning ; as, *il n'est point de crime sans remords*, there is no crime without remorse ; it is evident that

this has vastly more force, and therefore pleases more.

The reason of this seems to be, that a short expression gives greater satisfaction to the natural desire we have of comprehending things with the least trouble and time possible. Moreover, discourse being a representation of thought; the shorter it is, the more it partakes of the nature of its original, which is produced as it were instantaneously.

Hence we may derive the cause of our being tired with works ortherwise sensible and judicious, but not written with force. We are sensible of the effect, even without always attending to the cause, and are secretly displeased that they employ more of our time than is necessary.

In particular it may be observed that where the sense does not absolutely require them, certain Conjunctions, such as *mais, but; parce que, because; car, for; en éfet, indeed*, should be omitted; as were we to say, *il faut vivre sans façon, car la cérémonie fatigue, puis qu'elle est toujours une contrainte, &c. en éfet, elle est peu connue en France, it is proper to live with freedom, for ceremony tires, since it is always a constraint, &c. indeed it is little known in France.* This discourse is vastly more languid than it would be without the Conjunctions; as, *il faut vivre sans façon, la cérémonie fatigue, elle est toujours une contrainte, &c. it is proper to live with freedom, ceremony tires, it is always a constraint, &c.* These frequent Conjunctions evidently render the discourse languid and tiresome; for besides, that this is the necessary effect of their being superfluous, they also discover that the mind labours with pain and difficulty, in adjusting and connecting the expression; and he who appears to fatigue himself in speaking, will tire his hearers still more,

To this may be added, that to give force to the style such Terms should be used as leave room for the imagination; as when *Ovid* speaking of the extreme affliction of *Lucretia*, on account of the injury she had received from *Tarquin*; says, *elle raconta ce qu'elle peut, il lui resta à en dire la fin, elle fondit en pleurs.*

Quæque potest loquitur, restabant ultima, flevit.

The sad conclusion left untold, she wept.

But these reflections would lead us beyond the bounds of Grammar, to the principles of rhetorick and eloquence, which exceed our present purpose. However without deviating from the grammatical style, we may observe, that the *Latin* has more force than any *French* translation of it can possibly attain to, for this reason alone, that the *Latin* expression will always be shorter than the *French*.

CHAP. IV.

Of the harmonious Style.

THIS property is perhaps somewhat arbitrary. It is commonly said to consist in a harmony agreeable to the ear, arising from the arrangement of the words. As I do not find, that the learned have agreed wherein this harmony consists, or what is this arrangement of words, I may venture to offer my imagination thereof to the publick. If they, by whom it is not approved, will propose any thing better, I shall very readily embrace their opinion.

I will suppose that the harmony of style results from a determinate number of syllables, of which the Phrases and Periods should be composed.

The manner of determining this number of syllables, is first with regard to what can be pronounced without violence to the breath, and conceived without too great application. 2dly, With regard

to a sort of conformity, which ought to be preserved between the several parts of a Phrase or of a Period.

In the first particular, the *Latin* is more harmonious than the *French*; the Phrases and Periods of the best *Latin* authors, such as *Cicero* and *Livy*, having many more syllables than those of the good *French* writers; as, *Ablancourt*, *Patru*, *Bouhours*, &c. It is not easy to discover whence arises this difference of character between two Languages, or to decide which of them is to be preferred. Perhaps the thing might be in it self indifferent, or that the *Romans* exceeding us in strength of lungs, were able to support a long series of words, without taking breath. Perhaps also the *French* vivacity would be disgusted with long Phrases and Periods, as not suiting with the natural impatience of the nation. For long Phrases and Periods are less readily conceived than others, from the attention which a multiplicity of ideas joined in one Period, and their several relations to each other, require. However this be, it is certain that a Period of four members, which in the *Latin* appears beautiful, is commonly tiresome in *French*, and our best have scarce above three members, of about sixty or seventy syllables. Whence may be concluded, that our longest Phrases should seldom contain above twenty or twenty five syllables.

As to harmony with regard to a sort of conformity between the words, it consists in giving to certain parts of Periods or of Phrases, which have the most relation to each other, pretty near the same number of syllables, and as far as may be the same construction. Such parts are particularly those, which are connected by a Conjunction of Comparison. Thus the style would be defective in this Phrase; *il étoit aussi ingénieux qu'il avoit dequoi se faire aimer*, he was as ingenious as he had wherewith

to make himself loved ; instead of *il étoit aussi ingénieux qu'il étoit aimable*, he was equally ingenious and amiable ; because the two Adjectives *ingénieux* and *aimable* have more relation to each other, both for the number of their syllables, and for the form of their construction, than the two parts of the precedent Phrase. Thus when a great number of syllables are inserted in the first member of the Comparison, it is a considerable imperfection, not to put very near as many, and of the same construction, into the second. For example, *un homme aussi judicieux à choisir ses amis que constant*, a man as judicious in chusing his friends as constant. Here one is sensible, that something is wanting. The Conjunctions of Comparison forming as it were a ballance between two expressions, the two sides of the ballance must as near as is possible without affectation or constraint be kept equal. The foregoing Phrase would therefore become regular by saying, *aussi judicieux à choisir ses amis, que constant à les cultiver*, as judicious in chusing his friends, as constant in preserving them. The observation of this Rule may contribute much to the forming of a beautiful style. Great care indeed must be taken, as we have already insinuated, to avoid every thing that may appear affected or constrained, which are insupportable defects. And tho' this Rule chiefly concerns studied discourses, and such as are made with a particular intention to please, yet a total neglect of it, may deprive such as are only designed to instruct, of great advantages arising from a harmony and symmetry of syllables, which please the mind, and by that means convey knowledge more easily. In reality it causes disgust not to find this proportion where-ever one is sensible it might be easily and naturally introduced.

CHAP. V.

Of smoothness of style.

THERE is a degree of this property, which consists in writing after such a manner, that the discourse imperceptibly insinuates into the mind of the reader, and makes there a pleasing and lasting impression. This is the supreme talent of a writer, and may be considered as proceeding from a particular genius being much superior to the grammatical style, the practice of which is nevertheless generally supposed to be included in it. The grammatical smoothness chiefly consists in contriving the order of the words so as to avoid all harshness or roughness, which is always occasioned by syllables not easily to be pronounced, and being proposed to the reader for that purpose, he is shocked at not being able without difficulty to do what is required of him. For this reason we should not admit a series of words, containing a great number of Diphthongs, or Consonants, especially if they are the strong letters, such in particular as *r, k, t, s, or x*, which has the sound of *ks*, as in the following example ; *Xerxes partant pour la Grèce, crut ôter une grace de permettre qu'on s'arachât à sa patrie, &c.*

A series of several syllables which have the same or near the same sound, being also difficult to pronounce, cause this defect of style ; as, *qui quoi- qu'inquiet que ses ordres ne fussent pas exécutez* ; the tongue indeed is wearied with forming, and the ear with hearing the same sound many times together in these syllables *ki, koi, kin, ki, ke*, as the arm is tired with continually using the same motion, whereas different motions would prevent weariness, by relieving each other. Thus smoothness is communicated to a style, by varying the sounds which
form

form the syllables; and particularly by connecting without stiffness a due proportion of Consonants and Vowels.

There is also some roughness in admitting into a Phrase several syllables of the same sound, even tho' they do not immediately follow each other. For the mind, loving variety is displeased that so little care is taken to gratify its natural inclination. It is therefore improper in the same Phrase or Period, to repeat certain Particles which frequently occur; as, *mais, pour, par, avec, de, du, à, &c.* Thus there is some harshness in this Phrase; *pour moi je ne veux de crédit que pour l'employer pour mes amis*, for my self I desire credit only to use it for my friends. But tho' the repetition of *pour* here is harsh, it would not be so were it joined to words governed in the same manner; as, *je travaille pour moi, pour mes proches, pour mes amis*, I labour for my self, for my relations, for my friends; here the mind perceives a just relation in the application of the same word, to subjects each of which has the same kind of conformity to it. Neither would any disgust arise from the repetition of a word, when it is absolutely necessary to avoid an ambiguity. For the mind has naturally so much equity as not to exact an impossibility, and every other inclination yields to that of conceiving clearly what is proposed to it.

The style appears very rough where there are words, which the ear does not exactly distinguish, so that several seem only to form one word. As if we should say in a verse *en quelque lieu que la cour soit, &c.* The ear not sufficiently distinguishing the last words, they appear as forming only the word *la coursette*, the sound of which being unusual, conveys somewhat either disgusting or burlesque.

This may be sufficient to give a general idea of style, and of the defects to which it is liable as far

as Grammar reaches. To enter farther into this matter, would require a separate work beyond the purpose of a Grammar, which is only designed to teach the elements of a Language that learners may be capable of expressing themselves therein with some exactness.

SECTION II.

CHAPTER I.

Of the nature and use of the French Grammar.

It is the object of this Grammar.

OF THE PROPER NAMES OF DISTINGUISHED PERSONS AND PLACES IN ITALY, AS THE ROMANS, AR.

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PART

PART III.

SECTION II.

CHAP I.

Observations on certain practical irregularities in the several Parts of the French Grammar.

1st, *With respect to the Articles.*

SOME proper names of distinguished poets and painters in *Italy*, take the Definite Article; as, *le Tasse, l'Arioste, le Titien, &c. du Tasse, au Titien, le Poussin, du Poussin, au Poussin &c.* But we do not say *le Michel Ange, le Raphael, le Pétrarque.*

When the Particle *le* makes a part of the proper name, it is preserved in all the Cases with the Indefinite Article added to it; as, *le maître, the master; les plaidoyez de le maître, the pleadings of the master; s'en raporter à le maître, to refer himself to the master &c.*

The definite Article is put before the names of women, to distinguish them from men; as, *la Thibaut, la le Maire*: but we do not speak in this manner of women for whom we have much respect.

The Definite Article, tho' not commonly put before certain appellations of honour, which precede proper names; as, *Monsieur, Madame, Monseigneur, &c.* is nevertheless put before them when they are used in such a manner as to be applicable to several persons;

persons; and *mon, ma, mes*, are then suppressed. Thus, instead of *le Monseigneur, la Madame*, we say *le Seigneur, the Lord; un Seigneur, a Lord; ce Seigneur, this Lord; ces Dames, these Ladies*. But the word *Monsieur* has great irregularities in this respect; for *le Sieur* is scarce ever used, except in some particular solemn forms, or by way of raillery. *Le Monsieur, or du Monsieur*, is as little in use; to supply the place of which some other term must be found; as, *un Gentilhomme, or le Gentilhomme, or l'homme, or la personne dont j'ai parlé*. To say *c'est un Monsieur*, except in pleasantry, is also an impropriety. Neither is *ce Monsieur* now in use, tho' *ces Messieurs* is a very proper expression.

There are however some Cases in which it is difficult to avoid the term *un Monsieur*; as, in speaking of a person above the common people, and whose particular quality and name one is ignorant of, to say *c'est un Gentilhomme*; this quality perhaps not being applicable to him, may seem to have an air of ridicule. To say only *c'est un homme*, seems to fall short of the civility due to a person above the vulgar, especially if the person speaking is of a condition inferior to him who is spoken of. The application therefore of the term *un Monsieur*, to persons of the middle condition of life, is supposed to be sometimes excusable.

When the titles *Monsieur, Monseigneur, &c.* are omitted before proper names of more than one syllable, the Article *de* is also omitted: thus we say *Monsieur de Turenne, Monsieur de Villars*; and also *Turenne, Villars*. This Article is nevertheless retained; 1st, Before names of one syllable; as, *de Thou*. 2dly, Before names of two syllables, the last of which has for a Vowel an *e* mute; as, *de Vardes*. 3dly, Before names beginning with a Vowel; as, *d'Armagnac, d'Etampes*.

The Feminine names of rivers take the indefinite Article after the word *rivière*; as, *la rivière de Seine*. But those which are Masculine take the Definite Article; as, *la rivière du Rhone*. These should never have before them the word *fleuve*. We do not say, *le fleuve de la Seine*, &c. The names of mountains have before them the Article *de*, after the word *Montagne*; as, *la Montagne de Tarare*: and no Article after the word *mont*; as, *le mont Taurus*.

The Article *de*, before the word *presque*, has not a good effect, instead of *c'est le sentiment de presque tout le monde*; it is better to say, *presque tout le monde est de ce sentiment*, almost the whole world is of this opinion. Nevertheless, there may sometimes be such a necessity for using *de* before *presque*, that this delicacy must yield to it.

We have already taken notice of several Nouns which take no Article after a Verb, the Noun and Verb together seeming to form but one idea. The principal of these expressions are,

Avoir faim, soif, apétit, envie, dessein, honte, coutume, chaud, froid, compassion, pitié, &c.

Donner avis, caution, quitance, parole, rendez-vous, cours, carrière, jour, prise, &c.

Faire grace, voile, naufrage, banqueroute, alliance, mine, semblant, front, face, argent, provision, &c. also impersonally, *il fait jour, nuit, clair, chaud, froid, beau, &c.*

Parler raison, François, Latin, &c.

Prendre patience, garde, jour, beure, langue, terre, conseil, médecine, séance, part, &c.

Porter malheur, bonheur, compassion, coup, envie, témoignage.

Entendre malice, raison, raillerie, Vêpre, Matines, chanter ou dire Matines, Vêpres, &c.

Gagner pays, mettre fin, &c.

CHAP. II.

Observations concerning Nouns.

WE say, *vingt & un an*, twenty-one years; *vingt & un jour*, twenty-one days; putting *an* and *jour* in the singular; as may also be put other Nouns expressing certain parts of money, or of time; as, *vingt & un écu*, twenty-one crowns; *vingt & une semaine*, twenty-one weeks, &c. Otherwise *vingt & un* is followed by a Noun in the Plural; as, *vingt & un chevaux*, twenty-one horses; *vingt & un volumes*, twenty-one volumes. We write *vingt hommes*, and pronounce *vin thommes*, twenty men. We write *quatre-vingts hommes*, eighty men; *six-vingts écus*, one hundred and twenty crowns; and pronounce *quatre-vingt-hommes*, *six-vingt-écus*.

Observations on Adjectives which should be placed, some before, and others after their Substantive.

Tho' the knowledge of this distinction is best attained by experience, the following remarks may contribute something towards it.

Adjectives which should commonly go before their Substantive.

1st, Adjectives of number; as, *le premier homme*, the first man; *le second jour*, the second day; *le dernier rang*, the last rank. But when the numeral Noun is used as a surname, it is put after the Substantive; as, *Innocent treizième*, Innocent the thirteenth, &c. Moreover, in quoting some part of a book without using the article, the numeral Adjective is put after the Substantive; as, *livre premier*, book the first; *chapitre troisième*, chapter the

the third; article second, article the second, &c. But if the Article is used, the Adjective is put indifferently either before or after; as, *le troisième chapitre*, or *le chapitre troisième*, the third chapter.

2dly, Adjectives derived from, or which are generally reckoned Pronouns; as, *mon*, *votre*, *leur*, *ce*, *le même*, &c. *mon humeur*, my humour; *votre maison*, your house; *ce livre*, this book; *le même ouvrage*, the same work. But the Relative Possessives *le mien*, *le votre*, *le leur*, are always put after their Substantive which they suppose already expressed.

3dly, The following Adjectives are also put before their Substantive; *ample*, *large*; *beau*, *fine*; *bon*, *good*; *méchant*, *wicked*; *mauvais*, *bad*; *gros*, *large*; *grand*, *great*; *petit*, *small*; *pire*, *worse*; *meilleur*, *better*, &c. as, *bon homme*, a good man; *beau jour*, a fine day. If to these Adjectives a Particle, or any other word depending on them, be added, they may then be put either before or after their Substantive; as, *un tres-beau jour*, or *un jour tres-beau*, a very fine day; *un ingénieux & méchant homme*, or *un homme méchant & ingénieux*, an ingenious and wicked man. We say, *un gros homme*, a large man; and *un homme plus gros qu'un tonneau*, a man larger than a ton.

Adjectives which are put after their Substantive.

1st, Adjectives of colour; as, *habit noir*, a black dress; *chapeau rouge*, a red hat, &c.

2dly, Such as express the names of nations; as, *musique Italienne*, Italian musick; *ingénieur Allemand*, a German engineer.

3dly, Adjective Participles; as, *homme chéri*, *estimé*, *battu*, a man caressed, esteemed, beaten, &c.

4thly, Adjectives of figure; as, *quarré*, square; *rond*, round.

5thly,

5thly, Adjectives used to express some elementary or physical quality ; as, *froid, cold ; pur, humide, moist ; sain, sound ; bossu, crooked ; temps froid, cold weather ; air pur, clear air, &c.*

All those ending in *ique* may, and most part of them should be, put after the Substantive ; as, *un esprit pacifique, a peaceable disposition, &c.* In a kind of exclamation many of these Adjectives are put before the Substantive, which would otherwise be put after it. Thus we say, *c'est un laid homme ! he is a homely man !* The greatest part of other Adjectives may almost indifferently be put either before or after the Substantive.

Several, which in their proper sense follow the Substantive, go before it when they have a figurative one ; as, *homme pauvre, an indigent man ; pauvre homme, poor man ; source vive, a running spring ; vive source de lumière, a living source of light ; fruit mur, ripe fruit ; mure délibération, mature deliberation.*

Some Adjectives have a peculiar meaning, determined by custom, from the manner of their being connected with their Substantive. Thus in *sage-femme, femme grosse, galant homme, malin esprit, plaisant homme*, the Adjectives *sage, grosse, &c.* have a different meaning from that which is common to them as Adjectives. *Sage-femme* signifies a midwife ; *femme grosse* a woman with child ; *galant homme*, a man of honour acquainted with the world ; *le malin esprit* often signifies the devil ; *plaisant homme* is generally taken in a bad sense ; but *un homme plaisant*, signifies a gay entertaining man ; *certaine nouvelle, some news ; and nouvelle certain, news undoubtedly true.*

*Remarks of use to distinguish the Masculine Nouns
from the Feminine.*

They are all to be supposed Masculine, except the following.

1st, Those applicable to females; *Junon, Pallas, une jument, a mare; une biche, a hind, &c.*

2dly, Words ending in *tié* or *té*, derived from Latin words ending in *tas*; as, *moitié, the half; pitié, piety; bonté, goodness; commodité, convenience*; which are derived from *medietas, pietas, bonitas, &c.*

3dly, Those ending in *ion*, derived from Latin words ending in *io*; as, *action, possession, &c.* from *actio, possessio, &c.*

4thly, Such as end in *son*, preceded by a Vowel; as, *prison, maison, a house, &c.* except *blason, heraldry; gazon, turf; grison, an ass; horison, vision, a gosling; poison, poison; tison, a firebrand, &c.*

5thly, In *eur*; as, *peur, fear; vigueur, vigour, &c.* except, 1st, *bonheur, happiness; malheur, unhappiness; bonheur, honour; deshonneur, dishonour; cœur, the heart; chœur, a choir.* 2dly, Nouns in *eur* applicable only to a man; as, *crieur, a crier; vendangeur, a grape-gatherer; procureur, a solicitor, &c.*

6thly, In *x*; as, *la voix, the voice; la paix, peace; noix, a nut, &c.* except *prix, price; Phoenix, the name of a bird; faix, weight; choix, choice.*

7thly, The following Nouns, which are not to be reduced to any particular class; *brebis, a sheep; clé, a key; chair, flesh; dent, a tooth; dot, a portion; eau, water; faim, hunger; fin, the end; foi, faith; forêt, a forest; fourmi, an ant; glu, bird-lime; loi, law; main, a hand; mer, the sea; la mort, death; nuit, night; peau, skin; souris, a mouse;*

mouſe ; *tribu*, a tribe ; *tour*, a tower ; *vertu*, virtue. Theſe are all Feminine.

Nouns ending in *iſe* are alſo Feminine ; as, *la biſe*, the north-wind, &c. as are alſo moſt of the names of large countries ending with an *e* Feminine ; as, *l'Europe*, *la France*, &c. For other Nouns ending in *e* mute, as they are not to be reduced to any rule, recourſe muſt be had to Dictionaries. The following liſt contains the Nouns Maſculine of this termination, which are moſt in uſe ; thoſe not included herein may, with perhaps very few exceptions, be ſuppoſed Feminine.

Abyme, an abyſs ; *acte*, adverb, *adultère*, adultery ; *albâtre*, alabaſter ; *amble*, *ambre*, amber ; *amphithéâtre*, *âne*, an aſs ; *angle*, *aniverſaire*, antidote, *antimoine*, antimony ; *antre*, a cave ; *apogée*, *apogœum*, *apophtegme*, *apoſtume*, an impoſtume ; *arbre*, a tree ; *article*, artifice, *aſme*, ſhortneſs of breath ; *aſtre*, a ſtar ; *aſtrolabe*, *aſyle*, a ſanctuary ; *auditoire*, an auditory ; *augure*, preſage.

Baluſtre, a baluſter ; *batême*, baptiſm ; *beaume*, balm ; *bénéfice*, *beure*, butter ; *bitume*, bitumen ; *blâme*, *branle*, jolting ; *bréviaire*, a breviary ; *bronze*, *buſſe*, a buſalo ; *buſque* or *buſc*, *buſte*, a buſto.

Cable, *cadavre*, a carcaſe ; *calice*, *calme*, cancer, *cancré* a crab ; *cantique*, a canticle ; *caprice*, *capricorne*, one of the twelve ſigns ; *caractère*, character ; *caroſſe*, a coach ; *cartouche* a charge for a gun ; *cartulaire*, the register of a monaſtery ; *caſque*, *cataplame*, *cautére*, a cautery ; *centre*, *cercle*, a circle ; *chancre*, *change*, *chanvre*, hemp ; *chapitre*, a chapter ; *charme*, *chef-d'œuvre*, a maſter-piece ; *chiſre*, a cypher ; *chyle*, *ciboire*, the ſacramental cup ; *cindre*, cyder ; *cierge*, a certain kind of wax candle ; *cilice*, ſackcloth ; *cimeterre*, a cymitar ; *cimetiére*, a burying-place ; *cintre*, an arch ; *cirque*, the circus ; *cloître*, a cloyſter ; *cliftère*, code, *codicile*, *cofre*, a coffer ; *colifée*, *colofſe*, *colofſus* ; *comble*, over-measure ;

sure ; comerce, compte, an account ; comte, a count ; conte, a story ; concile, a council ; conclave, concombre, a cucumber ; cône, confistoire, a confistory ; contraste, contrôle, a register ; corolaire, a corollary ; coturne, a buskin ; coude, the elbow ; compte, couverte, a cover ; crane, the skull ; crépuscule, twilight ; crible, a sieve ; crime, crocodile, cube, cuivre, copper ; culte, worship ; cygne, a swan ; cylindre, a cylinder.

Décatalogue, délire, delirium ; désastre, a disaster ; désordre, disorder ; dialogue, dialéctique, diaphragme, dictionnaire, dictionary ; digesta, diocèse, distique, divorce, dogme, an opinion ; dogue, a dog ; domaine, domicile, a house ; double, doute, doubt ; dromadaire, a dromedary.

Echange, exchange ; édifice, éloge, praise ; empire, enthousiasme, enthusiasm ; entre-acte, the interval between two acts ; épiderme, the scarf-skin ; équilibre, equilibrium ; équinoxe, espace, space ; exemplaire, a model ; exemple, example ; exercice, exercise.

Fatte, the roof of a house ; faste, ostentation ; fieur, a river ; fise, a fife ; formulaire, a book of precedents ; foie, the liver ; frantispice,

Génievre, the juniper-tree ; génie, genius ; genre, kind ; germe, a bud ; geste, gesture ; gingembre, ginger ; glaive, a sword ; globe, golfe, goufre, a gulf ; grade, a degree ; grêse, the name of a place at Paris ; grimoire, a conjuring book ; groupe.

Havre, a haven ; hellébore, hémisphère, holocauste, a sacrifice ; hypocendre, the hypochondria.

Jaspe, a jasper-stone ; jeûne, a fast ; incendie, destructive fire ; inceste, indice, a mark ; infette, intermède, an interlude ; interègne, an interregnum ; interspice, interval, an interval ; inventaire, an inventory.

Labyrinthe, a labyrinth ; laboratoire, a laboratory ; lange, a child's blanket ; leure, libelle, lierre,

roy, lièvre, a hare; linge, linnen; livre, a book;
lucré, gain; lumineux, a luminary; lustre.

Maiséficé, witchcraft; manifeste, a declaration;
maniple, a priest's scarf; maître, a master; mar-
bre, marble; martyre, martyrdom; masque, massa-
cre, mausolée, a mausoleum; mensonge, a lie; mé-
rite, merle, a black-bird; mécompte, a mistake;
mélange, mixture; météore, meuble, furniture;
meurtre, murder; microscope, ministère, ministry;
mystère, mystery; modèle, monastère, a monastery;
monde, the world; monitoire, ecclesiastical admo-
nition; monstre, a monster; muste, the snout; mur-
mure, muscle.

Navire, a ship; négoce, trade; nitre, nombre,
number.

Obélisque, obole, a piece of money; ofice, ongle,
the nail; opprobre, reproach; opusculé, a small work;
oratoire, oratory; ordre, order; organe, orifice.

Patte, a bargain; panache, a plume of feathers;
paradoxe, paraphe, a flourish after signing one's
name; paragraphe, paricide, parterre, participe, a
participle; patrimoine, patrimony; peigne, a comb;
peuple, people; phlegme, plâtre, a plaster; pléonas-
me, poivre, pepper; pole, pore, porphire, porphiry;
portique, a portico; pousse, the thumb; préambule,
a preamble; précepte, préche, a sermon; précipice,
préjudice, prélude, prépuce, prébytière, a parsonage
house; prestige, an illusion; prétexte, principe, prin-
ciple; prodige, a prodigy; poème, prologue, pronosti-
que, presage; prône, a sort of homely proverb; pu-
pitre, a desk; purgatoire, purgatory.

Quadre, a frame.

Rable, the chine; réfectoire, a refectory; refuge,
régime, regimen; registre, a register; règne, a reign;
relâche, relaxation; reliquaire, a box of reliques;
remède, remedy; reproche, reproach; resto, remain-
der; rêve, a dream; rhume, risque, rôle, rosaire, a
rosary.

Sable, sand; sacerdoce, the priesthood; sacre, a consecration; sacrifice, salaire, salary; salpêtre, sanctuaire, a sanctuary; scandale, scapulaire, a scapulary; schirre, a scirrhus, scrupule, a scruple; seigle, rye; séminaire, a seminary; septre, sépulcre, service, sexe, siècle, an age; signe, silence, simple, singe, an ape; solstice, squelette, a skeleton; stèle, suaire, a winding-sheet; subside, a subsidy; sucre, sugar; supplice, punishment; symbole, synode.

Terme, territoire, a territory; tente, théâtre, tigre, timbre, a bell; titre, a title; tonnerre, thunder; trèfle, trefoil, triangle, triomphe, triumph; trône, a throne; trophée, a trophy; tropique, trouble, tumulte, tourbe, a theorbo.

Vacarme, a tumult; vase, a vessel; vaudeville, a ballad; ventre the belly; ventricule, a ventricle; verre, verre, a glass; vertige, a vertigo; vestibule, a porch; vestige, a foot-step; vice, vignoble, a vineyard; vinaigre, vinegar; ulcère, volume, urètre.

Zèle, zéphyre, zodiaque.

Nouns written in the same manner of a different Gender according to their different meaning; the first of the two being Masculine, and the second Feminine.

Un barbe, a barbary horse; la barbe, the beard.

Un cornète, the title of an officer; une cornète, a sort of female head-dress.

Un enseigne, the title of an officer; une enseigne, a mark or token.

Le saint Evangile, the law and history of Jesus Christ; la dernière Evangile, an extract of the gospel read at Mass.

Le foudre de Jupiter, the thunder-bolt of Jupiter; la foudre, thunder.

Un garde, a man appointed to guard; la garde, a company of such men, as, la garde Ecossoise, the Scottish guard.

Le Gréfe, the place at Paris where the judicial registers are kept; la gréfe, the slip of a tree.

Un livre, a book; une livre, a pound weight.

Un manœuvre, a handy-crafts-man; la manœuvre, the working of a ship.

Un manche, a handle; une manche, a sleeve; la manche, the sea between France and England.

Un mémoire, a memorial; la mémoire, memory.

Un mode, a philosophical term; la mode, the mode or fashion.

Un beau moule, a fine mould; de belles moules, fine muscles.

Un ofice, service; une ofice, the place where the utensils of a house are put.

Un page, a young gentleman in service; une page, one side of the leaf of a book.

Un parallèle, a comparison; une parallèle, a parallel line.

Un pendule, a pendulum; une pendule, a clock.

Le période, the return of a distemper; une période, a part of discourse, or the revolution of a star.

Le pique, a term at the game of cards; la pique, a pike.

Un poêle, a stove; une poêle, a frying-pan.

Un poste, a place appointed; la poste, the travelling with post-horses.

Le pourpre, a distemper or the colour purple; la pourpre, the dignity of kings or of cardinals.

Un satire, a savage demi-god; une satire, a particular kind of writing designed to censure.

Le somme, sleep; une somme, a sum of money.

Le temple a place of worship; la temple, a part of the head.

Un voile, a veil; une voile, a sail of a ship.

Nouns of a doubtful Gender

AMOUR, love; comté, couple, épisode, ducbé; these words are most commonly Masculine; amours, particularly is scarce ever Feminine but in the Plural, to signify an Irregular passion; as, *de folles amours*; but épitaphe, épithalame, boroscope, hymne, dialecte, ibériaque, are rather Feminine than Masculine; orgue, an organ; in the Singular, is rather Masculine than Feminine. *Evangile* may not improperly be always Masculine; as, *le dernier Evangile de la Messe*, the last Gospel of the Mass.

The following circumstance relating to the Gender of the word *personne* is very remarkable. Tho' as a Substantive it is Feminine, yet when it is separated from its Adjective or Relative, and signifies moreover some subject of the Masculine Gender, this Adjective or Relative is also put in the Masculine Gender. Thus speaking of the members of the academy of sciences of Paris; we say, *ces savantes personnes méritent l'estime du public, ils sont des guides sûrs dans les plus utiles connoissances*, these learned persons deserve the esteem of the publick, they are safe guides in the most useful parts of literature.

Here we see, that the Adjective *savantes*, being immediately joined to its Substantive *personnes*, is Feminine, and that the Relative *ils* which has the same Substantive, from which it is separated, is Masculine. Perhaps *ils* might properly enough be used, even immediately following the word *personnes*; as, *ce sont des savantes personnes, ils méritent l'estime du public*, these are learned persons, they deserve the esteem of the publick.

The same observation may be applied to the word *gens* with this addition, that after its Adjective it is always Feminine, and always Masculine before

before it; as, *ce sont de sottes gens, & ces gens-là sont bien sots, these are very foolish people.*

CHAP. III.

Observations on the Pronouns.

WHEN the same Conjunctive Pronoun is either governed by, or governs, several Verbs, it is repeated on some occasions and not on others.

1st, It should always be repeated, when it is in any other Case than the Nominative; as, *il me prie & me conjure, and not il me prie & conjure, he desires and conjures me; je vous dis & je vous declare, and not je vous dis & declare, I say and declare to you.*

2^{dly}, The Pronoun *on* must always be repeated; as, *on parle & on agit, and not on parle & agit, they speak and act.*

3^{dly}, The Conjunctive Nominatives *je, tu, vous, nous*, must be repeated, when they are followed by Verbs in different Tenses; as, *je dis & je dirai toujours, I say and I shall always say; and not & dirai, nous parlons & nous parlerons pour lui, we speak and we shall speak for him.*

The Pronouns *il, elle, ils, elles*, may also be repeated, but the contrary practice in familiar discourse seems better; *il fait & dit ce qui lui plaît, or il fait & il dit, &c. he does and says what pleases him. All the Conjunctive Pronouns are repeated in a transition from the Affirmative to the Negative, and when they follow the Particles *mais, or même, il le croyoit & il ne le croit plus, he did believe it and believes so no more; il l'a fait, mais il ne le fera plus, he did it, but he will do so no more; il le pense & même il le dit, he thinks so and he even says it.**

The

The Pronoun *le* should never be pronounced but with an *e* mute ; as, *faites-le, do it ;* and not *faites-lé*, as many improperly say.

The Personal Pronoun *on*, is sometimes used instead of *je* ; as, *on vous verra, for je vous verrai, I shall see you.* But it should scarce be used in this manner, except in pleasantry, since it discovers a greater air of familiarity, than the practice of some fine gentlemen will always justify. In books, *on* is sometimes used for *je*, perhaps from the modesty of the authors to avoid naming themselves too often.

The Pronoun *on* sometimes takes before it an *i* with an apostrophé in this manner *Pon dit ;* but this is scarce ever used, unless to avoid the disagreeable effect a preceding Vowel would cause, and is therefore especially of service in poetry. *Soi-même* is never used in the Plural, tho' *soi* is put after a Preposition ; as, *ces choses sont bonnes en soi,* or *de soi*, but it would be improper to say, *sont bonnes en soi-mêmes,* or *de soi-mêmes*, instead of which we should say *en elles-mêmes,* or *d'elles-mêmes.*

The Demonstrative Pronoun *ce*, followed by *est* and *que*, is sometimes superfluous as nothing is thereby added to the sense ; *c'est alors que je vis,* signifies no more than *alors je vis, then I saw.*

As the Pronoun *ce* is often used for *il*, foreigners are very much at a loss, to know on what occasions these two Pronouns may not be used indifferently.

1st, *Il* must always be used before such Adjectives as are without a Substantive, *il est grand, he is great ; elle est ingénieuse, she is ingenious ; il est bon de se précautionner, it is good to use precaution.*

2^{dly}, Before Nouns of time, but which answer not to the Interrogative Pronoun *ce* ; *il est quatre heures, it is four o'clock ; il est jeudi, it is thursday ;*
il

il est temps, it is time, &c. But were the question is expressed *quel jour est-ce ? what day is this ?* the answer should be, *c'est jeudi* ; except on these occasions, *ce* may always be used in the sense of *il*.

It is usual, contrary to the Rule formerly mentioned, to say, *parlez à moi, speak to me ; parlez à eux, speak to them, &c.* which perhaps proceeds from a peculiar meaning then understood by these words ; as, *adrezsez-vous à moi, address your self to me ; adrezsez-vous à eux, address your self to them ;* for on other occasions we should rather say *parlez-moi, parlez-leur*.

Concerning the Pronouns Possessive, it has been before observed that we say, *j'ai mal à la tête, la jambe me fait mal*, and not *à ma tête*, nor *ma jambe*. Nevertheless if the disorder is become pretty constant, to one acquainted with that circumstance, it is not improper to say, *ma tête, ou ma jambe me fait mal, my head, or my leg gives me pain ; ma megraine m'a tourmenté violemment aujourd'hui, my head-ach has tormented me violently to day*. This Pronoun Possessive then signifies that the malady is become habitual. Moreover in some proverbial expressions the Pronouns Possessive are used, tho' they add nothing to the sense ; as, *se trouver sur ses pieds*. On other occasions, they may be either used or omitted at pleasure ; as, *élever sa voix, or élever la voix*.

The Pronouns Possessive as well as the Articles are repeated ; as, *son père & sa mère, ses frères & ses sœurs*, and not *ses frères & sœurs*.

It is proper to write *j'ai reçu votre lettre, I have received your letter ;* and not *j'ai reçu la votre, I have received yours ;* unless the word *lettre* has just before been mentioned,

Obser-

Observations on the Relative and Supplemental Pronouns *le*, and *la*, *en*, *y*.

MOST women even of the court say, *j'ai été malade & je la serai long temps*, I have been sick and shall be so a long time; whence it may be concluded that this manner of speaking is sufficiently authorised.

Some indeed, especially such as make pretensions to learning, say, *je le serai*, rather than *je la serai*, which they support by the authority of some amongst the learned.

If they will submit to authority, the opinion of many others is hardly equivalent to that of *M. Patru*, and of *Madame de Sevigny*, who have both declared for *je la suis*, and this expression has been admitted into pieces of poetry and songs, which have met with the most favourable reception.

M. de Corneille in his judicious notes mentions as an undoubted fact, that, contrary to the decision of *M. de Vaugelas*, most women continue to say *& moi quand je la suis*. This decision of *M. de Vaugelas* is to me somewhat incomprehensible, since in making it, he acknowledges that nevertheless in those places, where the greatest propriety of speech is observed, all the women say *la* and not *le*. This was therefore the custom even in his time, and since in his excellent preface he acknowledges custom to be the sovereign judge of Language, wherefore in this instance does he pretend to control its determination? there is a reason for this mentioned by him, and some other skilful Grammarians, to which I have sometimes endeavoured to give all the force I was able.

I said, after these great men, that *le* on such occasions was indeclinable, because then it signified *cela*. Those of the other side laughed at my solution,

tion, which they said was asserting the matter in dispute, the question being whether *le* is indeclinable or not; since the most extensive practice allows *je la suis*, where *le* is declined and changed into *la*.

You must acknowledge, added they, that this Relative is here declinable in the Singular Number, where it makes *le* for the Masculine, and *la* for the Feminine; which does not prevent it from being indeclinable in the Plural, where, in effect, it is not declined by custom on this occasion; for both men and women would say, *nous avons été fidèles & nous le serons encore*, we have been faithful, and shall be so still; and not *& nous les serons*. However, it is not true, that the Pronoun *le* is always indeclinable, even in the Plural Number, or the Feminine Gender, since it is always declined after the Pronoun *ce*; as, *étoit-ce votre pensée?* was that your thought? *je ne crois pas que ce la fût*, I do not believe it was; *sont-ce là nos gens?* are those our people? *oui, ce les sont*, yes, they are. By this we see what time and arguments have been lost by our most skilful Grammarians, when they have attempted to prove that *le* was indeclinable.

The Pronoun *en*, which in itself is a Genitive, may sometimes pass for a Nominative; as, *il ne veut nulle courone ici bas, il en veut une immortelle*, he will not accept any crown here below, he will have an immortal one. But, in reality, it then supplies the place of a Genitive understood, as if it were *il veut une des courones qui est immortelle*.

The supplemental Pronoun *y* is put after the Particle *en*, before a Participle, with which it forms a Gerund; as, *en y allant*, in going thither: whereas otherwise *en* is always put after *y*; as, *vous y en trouvez*, you find it there. In the first instance *en* is the mark of the Gerund; and in the second a Pronoun.

CHAP. IV.

The use of several Particles, which being applied to a great number of different purposes, remove many difficulties of great importance.

Que.

THIS Particle has at least twenty-eight different uses.

1st, It is Accusative, both Singular and Plural, of the determinative Pronoun *qui* ; and supplies the places of the Genitive and Dative of the same Pronoun.

2dly, *Que* between two Verbs serves to determine and particularise the meaning of the first ; as, *je crois que vous riez, I believe that you laugh.*

3dly, *Que*, following the Negative *ne*, signifies *seulement, only*. *César n'avoit de vice que l'ambition* ; that is, *César avoit pour vice seulement l'ambition, Caesar's only vice was ambition.*

4thly, *Que* after *ne* is sometimes put for *nulle chose, nothing* ; *je n'ai que faire presentement, I have nothing to do now* ; *il n'a que voir dans cette affaire, he has no right to look into this affair.*

5thly, *Que* is put before the Third Person of the Imperative Mood ; *qu'il vienne, let him come* ; *qu'ils fassent, let them do.*

6thly, *Que* is used for *quelle chose* ; as, *je ne sais que faire, I know not what to do.*

7thly, *Que* before *ne* is put instead of *pourquoi* ; as, *que ne parlez-vous ? wherefore do not you speak ?* Observe, that on this occasion the Particle *pas* or *point* is to be omitted. If *pas* or *point* be added, *que* would signify *quelle chose* ; as, *que ne faites-vous pas pour l'obtenir ? what have you not done to obtain it ?*

8thly,

8. *Que* is used to denote a wish, and is then followed by the Subjunctive Mood; or by the Uncertain Tense of the Indicative; *que Dieu vous bénisse*, may God bless you; or, *que je voudrois*, &c.

9. *Que* in this last Phrase also discovers a sort of admiration, and signifies *combien*. it is then used with all the different Tenses of the Indicative; *qu'il y a de fausses vertus!* what a number there is of false virtues! *qu'il est rare de renoncer à son intérêt!* how uncommon it is to renounce one's interest! *que vous portés loin vos prétensions!* how far do you carry your pretensions! It is also put immediately before a Noun, the Verb being understood; as, *que de fausses vertus!* *que de dissimulation!* what false virtues! what dissimulation! It then answers to *quod*, *quantum*, or *quam multus* in the Latin.

10. *Que* is used for *lorsque*; as, *il est venu que j'étois à travailler*, he came when I was to work.

11. *Que* after *il ne fait*, followed by the Particle *de*, and an Infinitive, is put for *tout à l'heure*; as, *il ne fait que de sortir*, he went out this moment.

12. *Que* after the same Verb *il ne fait*, followed by an Infinitive, but without the Particle *de*, signifies *il ne cesse*; as, *il ne fait que chanter tout le jour*, he sings without ceasing all the day.

13. *Que* after the Imperative Mood is put for *afin que*; as, *venez que je vous embrasse*, come on purpose that I may embrace you.

14. *Que* is put for *à moins que*; as, *je ne serai content que je ne sache le Français*, I shall not be content unless I understand French.

15. *Que* is put after *autre* and *autrement*, and if then it is followed by a Verb, the Particle *ne* must be added; as, *il est autre que vous ne croyez*; that is, *il n'est pas tel que vous croyez*; he is not such as you believe.

16. *Que* after *il y a* signifies *depuis que*; as, *il y a dix ans que je languis*; that is, *dix ans se sont passés depuis*

depuis que je languis, six years have passed since I began to be in a languishing condition.

17. *Que* is used instead of the repetition of a Conjunction; as, quand j'ai dit & que j'ai prouvé, for quand j'ai dit & quand j'ai prouvé; s'il le veut & que vous le vouliez, for s'il le veut & si vous le vouliez.

18. *Que* signifies & cependant; as, il me verroit mourir qu'il n'en seroit pas touché, he would see me die, and nevertheless would not be moved at it; il auroit tout l'or du monde qu'il en voudroit d'avantage, he would have all the gold in the world, and nevertheless he would desire more.

19. *Que* after a Verb, and followed by a Negative and a Subjunctive, signifies sans que; as, je ne l'ai point servi que je n'en aie eu de chagrin, I never served him without suffering uneasiness from it.

20. *Que* de supplies the place of rien de meilleur; as, il n'est que de prendre le ton haut avec les prétendus importants, nothing is better than to use a superior manner with people who pretend to importance; il n'est chère que d'avaricieux, there is no better entertainment than that of a covetous person.

21. *Que* followed by si, is put for & si; as, que si vous m'objectez, and if you object to me.

22. *Que* is used after tout, put before an Adjective, to signify bien que; as, tout simple qu'il est, il conduit bien ses affaires, tho' he is simple, he manages his affairs well.

23. The use of *que* after Comparatives is before taken notice of.

24. *Que* as an Interrogative is put instead of the Dative à qui; que sert la fortune quand nos passions nous rendent malheureux? to what purpose is fortune, when our passions make us unhappy? *Que* is also a Nominative Interrogative; que rest-il? what does there remain? que dit-on? what do they say?

25. *Que* is put after *pour*, and after *trop* or *assez* ; as, *il est assez sage pour qu'on se repose sur lui*, or *il est trop sage pour qu'on se défie de lui*, he is so wise one may rely on him, or he is so wise that one ought not to distrust him.

26. *Que* is put before the Subjunctive Mood, some other Verb being understood ; as, *que j'allasse à cette cérémonie sans y être invité* ; as if it were *vous voudriez que j'allasse*, &c. you would have me go to this ceremony without being invited. *Que* is also used thus to express astonishment ; *que cet homme se soit oublié !* how has this man forgot himself ! where a Verb may likewise be understood ; as, *est-il possible que cet homme se soit oublié !*

27. *Que* is put for *de qui*, or *à qui* ; as, *c'est de vous que j'atends cette justice*, *c'est à vous que je la fais*, for *c'est vous de qui j'atends cette justice*, *c'est vous à qui je la fais* ; you are the person from whom I expect this justice ; it is for you I do it.

28. *Que* is put for *où* ; as, *c'est au ciel que Dieu se fait voir*, for *c'est au ciel où Dieu se fait voir*, Heaven is the place where God makes himself visible.

De, du, des.

1. These Particles serve for Articles to the Genitive Case.

2. They distinguish the surnames which are supposed to be derived from lordships ; as, *M. le prince de Condé*, *M. le Maréchal de Catinas*.

3. They are put before the names of places from which one comes ; as, *revenir ou venir de Rome, du Palais, de la Campagne, des Indes*, &c. to return or come from Rome, from the Palace, from the Country, from the Indies, &c.

4. After Verbs Passive ; as, *être aimé de son père, considéré du prince*, to be loved by his father, favoured by his prince, &c.

5. Before Nouns of Time they often signify *durant*; as, *il n'a point paru de tout le jour, ou du règne de Louis treize*, he did not appear all the day, or during the reign of Lewis the thirteenth; *il est parti de nuit, ou du matin*, he went away during the night, or in the morning; *je ne le verrai de ma vie*, I shall not see him during my whole life.

6. They sometimes signify *avec*; as, *travailler de sa main, de sa tête*, to labour with his hand, with his head, &c.

7. They serve to point out the proper name of an object after an Appellative Noun, that is, one common to other objects of the same species; as, *le royaume de France, la rivière du Rhone*, which is the same as *le royaume qui s'appelle France, the kingdom which is called France*, &c.

They sometimes signify *par*; as, *il est mort de faim*, he died by hunger; *il s'y prit de cette manière*, he applied by this method.

The Particle *de* only, and neither *du* nor *des*, is applied to the following uses.

8. After certain Adjectives joined to the Impersonal Verb *il est*, and followed by an Infinitive; as, *il est aisé de reprendre, & mal aisé de mieux faire*, which signifies only *reprendre est aisé*, &c. so blame is easy, and to perform better difficult.

9. Before Adjectives taken Substantively, preceded and governed by a Verb; as, *qu'avez-vous vu de beau?* what have you seen that is fine? *il n'y en eut point de tués*, there were none of them killed. When the Adjective is a Participle Passive, preceded by a numeral Noun, *de* may be suppressed; as, *il y en eut vingt tués*, there were twenty of them killed; but *de tués* is more elegant.

10. In such forms of expression; as, *il vient de sortir, il ne fait que de commencer*, *de* serves to signify *tout à l'heure*, he is this moment gone away, he began this moment.

11. *De* before the Infinitive Mood, at the beginning of a Phrase, is redundant ; as, *de savoir ce qui en est, c'est que je ne puis, to understand the affair is beyond my ability.* The Phrase would lose no part of its meaning were *de* omitted.

12. When the Particle *de* is joined to numeral Nouns, with the Preposition *en* between them ; as, *de deux jours en deux jours, de trois mois en trois mois ; de serves* to express the settled interval of a certain number of days, months, &c. after which something is to begin again : it is the same as every second day, every third month.

13. *De* must be put after the words *il n'y a rien*, followed by an Adjective ; as, *il n'y a rien de si vrai que l'Evangile, there is nothing so true as the Gospel ; il n'y a rien de si grand que Dieu, there is nothing so great as God.*

The Particles à, au, à la, aux.

They serve for Articles to the Dative Case, and are applied to the uses we shall mention : *à* has some peculiar to itself.

1. These Dative Particles are put before the names of places ; *vivre à Paris, au Peru, à la Campagne, aux Indes, to live at Paris, at Peru, in the Country, in the Indies.*

2. They express the situation a person is in ; as, *être aux abois, à la mort, &c. to be in extremity, at the point of death, &c.*

3. They denote the person to whom something is suitable or belongs ; *un livre à moi, a book belonging to me ; c'est à vous d'y pourvoir, it is for you to take care of it.*

4. They sometimes signify *avec* ; as, *peindre à l'huile, to paint with oil ; travailler au fuseau, to work with a spindle ; toucher au doigt, to touch with the finger ; à coups d'épée, with wounds of a sword.*

5. They point out the things about which a person is employed, or to which he has a disposition; as, *travailler à de la dentelle*, to work in lace; *s'appliquer aux mathématiques*, to apply to the mathematics; *habile à la guerre*, skilful in the art of war; *adroit au jeu*, expert at play.

6. Placed between two Nouns they often signify the use or quality of the thing or person expressed by the first of them; as, *un pot à l'eau*, a pot for water; *le coffre aux écus*, a money-chest; *président au mortier*, conseiller au parlement.

7. They are used instead of *par*; as, *faites le juger à des connoisseurs*, get it determined by connoisseurs; *je l'ai vu pratiquer aux maîtres de l'art*, I have seen it practised by masters in the art.

8. They sometimes signify *selon*; as, *à mon avis*, according to my opinion.

9. On other occasions they signify *pour*; as, *à votre avantage*, for your advantage; *à mon profit*, for my profit; *il se prépare à partir*, he prepares himself for going. We also say, *maître à danser*, a dancing-master; *fruit à garder*, fruit for keeping.

10. They are put in the place of the Preposition *dans* or *en*, followed by the Definite Article; as, *être au lit*, to be in bed; *être à la maison*, to be in the house; *à l'honneur*, in honour; *aux cas marquez*, in the cases specified.

After an Adjective the Particle *à* is put before a Substantive, which is then supposed to be in the Dative Case; as, *il est beau à vous d'en user si généreusement*, it is excellent in you to behave so generously.

It is also put before an Infinitive; as, *une chose belle à voir*, difficult to comprehend; *a thing fine to see*, difficult to comprehend.

11. After *c'est à vous*, *à* or *de* is put before the Infinitive Mood; as, *c'est à vous à prendre parti*, it is for you to determine; *c'est à moi à vous satisfaire*,
faire,

faire, or *de vous satisfaire*, it is for me to satisfy you.

12. *à* is used for *de quoi*; as, *donnez lui à manger*, give him wherewith to eat.

13. *à* is also put for *si*; as, *à juger de lui par la mine*, if one judges of him by his mien.

14. *à* is redundant in these Phrases; *est-ce à dire ? ce n'est pas à dire*, for *est-ce dire ? ce n'est pas dire*, does that signify? it does not signify.

15. *à* expresses the intermediate space between different numbers; as, *il y a quatre à cinq lieues*, between five and six leagues.

16. *à* is put for *jusque*; as, *de Versailles à Paris*, from Versailles to Paris.

17. *à* is put for *après*; as, *feuille à feuille*, leaf by leaf; that is, one after the other.

18. It denotes the time or the order in which a thing is done; as, *à six heures*, in six hours; *à temps*, in time; *à son rang*, in his rank.

19. It is often put before the Infinitive Mood, especially after the Verbs *avoir* and *être*; as, *j'ai à craindre*, I have cause to fear; *il n'a rien à faire*, he has nothing to do; *c'est à vous à prendre vos précautions*, it is for you to use your precautions.

En, dans, y.

To what has been already said concerning them, I shall add the following observations.

1. *En* is used indifferently with *dans*, to express the situation a person is in; as, *être dans la joie*, *dans l'affliction*, to be in joy, in affliction, &c. *être en affaires*, *en humeur*, to be in business, in humour.

2. *En* is put for *de même que*; as, *agir en homme d'honneur*, to act like a man of honour.

3. *En* is a Relative Genitive of the supplemental Pronoun *le*.

4. There is one occasion where *en* supplies the place of, and therefore seems to be in the Nominative Case; as, *l'art sert à tout, c'en est un grand que d'aider la mémoire*, art is of universal benefit, it is a very considerable one to assist the memory; tho' even here perhaps *en* might be explained into the Genitive Case.

5. *En* is a redundant Particle without any particular meaning, but which is nevertheless by custom placed before certain Verb; as, *je m'en vais*, for *je vais*, I go; *j'en tien*, for *j'ai atrapé ce que je ne cherchois pas*, I have obtained what I sought not for; *n'en pouvoir plus*, for *être épuisé*, to be exhausted; *s'en prendre à quelqu'un*, for *accuser ou soupçonner quelqu'un*, to accuse or suspect some person; *en être à certain point*, for *être parvenu à certain point*, to be arrived at a certain point; *en vouloir à quelqu'un*, for *avoir du ressentiment contre quelqu'un*, to have resentment against some person; *je ne sais ou j'en suis*, for *je suis déconcerté*, I am disconcerted; *il en est d'un langage comme de la mode*, for *un langage est comme la mode*, a language is like the fashion; *s'en tenir à quelque chose*, for *s'arrêter à quelque chose*, to stop at something.

6. *En* and *dans* sometimes signify *selon*; as, *en rigueur*, *dans la rigueur*, according to the rigour.

7. On other occasions *en* signifies *par* or *avec*; as, *agir en haine de quelqu'un*, to act from hatred to some person; *souffrir en patience*, to suffer with patience.

8. *En* is joined with *tant que*; as, *en tant que Jésus-Christ étoit homme, il étoit mortel*, that is, *par la qualité d'homme*, &c.

It is 1st, the Dative of the supplemental Pronoun: 2^{dly}, It makes an essential part of the Verb Impersonal *il y a*: it also makes a part of another Impersonal *il y va* which governs the Genitive; *il y va de ma vie, il y va de ma réputation*,
for

for il s'agit en ce point de ma vie, de ma reputation, my life, my reputation is concerned in this matter. We also say, j'y suis, to express je suis dans la disposition où je dois être par rapport à la chose dont il s'agit, I am in the disposition I ought to be in with relation to the thing in question.

Si.

Si is first a Conjunction of doubt.

2. Si is taken for tellement ; as, il est si sot qu'il s'aplaudit lui-même de l'être, he is so foolish that he applauds himself for being so.

3. Si signifies jusqu'à ce point ; as, j'acheterois ce mauvais livre, je ne suis pas si fou, should I buy this bad book, I am not so void of sense. The word si, taken in this sense, and followed by an Infinitive, requires que de to be added before the Infinitive ; as, je ne suis pas si fou que de le faire.

4. Si is used instead of oui in affirming a thing which another denies ; as, vous n'avez point parlé, you have not spoken ; si, j'ai parlé, yes, I have spoken.

Tant.

1. Tant followed, but not immediately, by que, signifies ou, or soit ; j'ai lu six Grammaires tant bonnes que mauvaises, I have read six Grammars whether good or bad.

2. Tant is used for autant que ; as, il n'a pas tant d'esprit que de vanité, he has not so much wit as vanity.

3. Tant signifies un si grand nombre, or only un si grand or si fort ; as, il y a tant de mauvais livres, there is so great a number of bad books ; on trouve tant d'avantage à modérer ses passions, so great a benefit is to be found from moderating one's passions.

passions. L'Empereur Numérien pleura tant la mort de son père, qu'il en perdit les yeux, the Emperor Numerianus wept so excessively for the death of his father, that he lost his eyes.

Tant que signifies tandis que; as, tant qu'on a de l'argent on a des amis, so long as one has money one has friends.

Plus and moins.

1. They are Superlative or Comparative.
2. Plus joined to a numeral Noun is a Preposition, and governs the Genitive Case; as, plus de dix personnes l'ont dit, more than ten persons have said it; It is an error to say, plus que dix personnes; which foreigners are apt to fall into.
3. Plus an Adverb signifies d'avantage; as, j'en espère encore plus, I have still farther hopes of it.
4. Le plus, the most; de plus, moreover; au plus, pour le plus, at the most; de plus en plus, more and more, are Adverbs.
5. Plus is put for d'autant plus; as, plus on a d'intérêt à parler & plus on est éloquent; that is, on est d'autant plus éloquent qu'on a plus d'intérêt à parler; a person is so much the more eloquent as he has a greater interest in speaking.

Plus after ne sometimes signifies désormais; as, il ne viendra plus, he will not come hereafter: plus du tout is sometimes used in this sense, to make the Negative stronger.

Plûtôt sometimes signifies ce qui vaut mieux; as, plutôt être malheureux qu'infidèle, better to be unfortunate than perfidious: and at others, ce qui se fait avant une autre chose; as, arriver plutôt qu'un autre, to arrive sooner than another.

6. Moins, an Adverb, signifies less; à tout le moins, or au moins, at least.

A moins

A moins que, unless, is a Conjunction, which must have after it the Negative Particle *ne*, and governs the Subjunctive Mood; as, *à moins que vous ne soyez utile vous ne serez point recherché*, unless you are useful you will not be sought after.

The Conjunction *à moins que de*, has the same signification, but governs the Infinitive; as, *à moins que d'être utile aux gens on n'en est point recherché*, without being useful to people one is not sought after by them.

Par.

1. *Par* denotes the cause, the means or the manner of things; as, *la Perse fut conquise par Cyrus, par la force de ses armes, & par une suite de merveilles*, Persia was conquered by Cyrus, by the force of his arms, and by a series of miracles.

2. *Par* is a Preposition of place; as, *aler par l'Allemagne*, to go by the way of Germany; *par où irez-vous?* which way shall you go? It is used figuratively in the same manner; as, *prendre une affaire par le bon droit*, to apprehend a matter rightly.

3. *Par* denotes a kind of distribution, and signifies *chaque*; as, *doner un écu par soldat*, to give to each soldier a crown.

4. *Par* is put before the Infinitive Mood after Verbs signifying to begin or to end; as, *il débuta par ennuyer, & il finit par irriter les gens*, he began with tiring, and ended with irritating people.

5. *Par* is put before several Prepositions, and makes hardly any alteration in their signification; as, *par dehors*, without; *par devant*, before.

Pour.

1. *Pour*, before an Infinitive signifies *afin de*; as, *Dieu a donc des loix pour nous rendre plus saints* &

Et plus heureux, God has given laws to make us more holy and more happy. It is thus used to discover the intention of persons and the appointment of things; in which significations it is also joined with a Noun; as, *je l'ai fait pour l'amour de vous*, I did it for the love of you; *pour mon ami*, for my friend.

2. *Pour* before an Infinitive after *trop* and *assez*, expresses what a person is capable of doing; as, *il est assez habile pour se tirer d'un mauvais pas*, he has ability enough to recover a false step. *Il est trop simple pour apercevoir qu'on se moque de lui*, he is too simple to perceive that they ridicule him. If *pour* is not preceded by *trop* or *assez*, then before the Infinitive, especially the Preterperfect Tense thereof, it signifies *parce que*; as, *pour avoir eu trop de zèle, il a été sacrifié*, for having had, or because he had too much zeal he was sacrificed. We also say, but perhaps with less propriety on account of a kind of ambiguity in the expression, *pour avoir trop de zèle je suis malheureux*, for having too much zeal I am unhappy. In very near the same sense it is joined with a Noun; as, *on l'a choisi pour son mérite*, they have chosen him for his merit.

3. *Pour* signifies *au lieu de*, *en la place de*, *en qualité de*; as, *on ne peut suppléer pour lui*, they cannot supply his place; *j'ai pour garant*, I have as a security.

4. *Pour* joined with *que* forms a Conjunction governing the Subjunctive Mood; some have been willing to exclude it our Language, but it still remains there, and is even necessary after *trop* and *assez* on some occasions which frequently happen when either of those words is followed by *pour* in a Compound Phrase, wherein there are two Verbs, each of which has a different Nominative Case; as, *il vous a trop bien servi pour que je ne lui en aie pas*

pas obligation, he has served you too well for me not to be obliged to him for it. Je vous estime assez pour que vous m'aimiez un peu, I esteem you enough for you to love me a little.

5. *Pour* signifies a portion of time allotted for a certain thing; as, *je vous le prête pour un mois, I lend it to you for a month.*

6. *Pour* signifies also *dequoi*; as, *il n'a pas pour vivre, he has not wherewith to live.*

7. It sometimes signifies *à l'égard* or *par rapport*; as, *pour moi je ne me plains pas, with respect to my self I do not complain; c'est beaucoup pour vous, it is much for or with relation to you.*

8. *Pour* denotes the exchanging of one thing for another, or expresses some sort of recompence; as, *il m'a donné un tableau pour mon livre, he has given me a picture for my book; rendre des insultes pour des bienfaits, to return injuries for benefits.*

9. *Le pour* and *le contre*, is a sort of Compound Noun, signifying what can be said *for* and *against* a thing.

10. *Pour le moins* is an Adverb signifying *at least*, and *pour peu que*, a Conjunction: *pour peu que vous le vouliez, if you in the least desire it.*

The use of the Verb faire.

1. **T**HIS Verb most generally signifies *produire, constituer, causer*; as, *faire un action, un crime, &c. faire une affaire à quelqu'un, to give trouble to some person.* It is also joined with the Infinitive Mood in the same manner; as, *faire aimer la vertu, for être cause qu'on aime la vertu, to be the cause that virtue is loved; se faire estimer, to gain esteem; faire faire un ouvrage, to procure a work to be performed.*

2. It signifies *faire en sorte*; as, *faîtes que je sois content, act in such a manner as to give me content.*

3. *Faire*

3. *Faire* followed by an Infinitive signifies *attribuer*; as, *il m'a fait dire des choses à quoi je n'ai jamais pensé*, he imputes to me the having said things of which I never once thought.

4. *Faire* sometimes signifies *acomoder* or *preparer*; as, *faire son lit*, to make his bed; *faire sa chambre*, to put his chamber in order.

5. *Faire* is used in the sense of *contrefaire*; as, *ceux qui sont les fous à propos, ne le sont gueres*, such as counterfeited folly properly, seldom are fools.

6. *Faire* is used for *prétendre paroître*; as, *faire l'habile homme, faire le philosophe*, to assume the appearance of a capable man, of a philosopher.

7. *Faire*, preceded by the Verb *j'ai* and *que* with a Negative, signifies *besoin*; as, *un solitaire n'a que faire de rien, & un homme du monde a affaire de tout*, a recluse stands in need of nothing, and a man of the world is in want of every thing.

8. *Faire* is also used impersonally to express the quality of the weather; as, *il fait beau*, it is fine weather; *il fait vilain*, it is bad weather; *il fait froid*, it is cold; *sec*, dry; *chaud*, hot, &c.

9. *Se faire* with a Dative is used for *se former, s'acoutumer*; as, *se faire aux affaires, à la fatigue*, to inure himself to business, to fatigue.

10. *C'est fait* or *c'en est fait de lui*, he is undone.

11. *Faire* is used instead of repeating a Verb just before expressed; as, *je l'ai servi & je le ferai encore*, I have served him and will do it again.

The use of the Particles *re* and *de* added to the beginning of words and making a part of them.

The Particle *re* with an *e* mute, commonly signifies a repetition of the action expressed before by the word; as, *refaire, remesurer*, to do, and to measure again.

The

The Particle *de*, or *des*, if it follows a Vowel, often signifies an action contrary to that before expressed by the word; as, *déranger*, to put in disorder; *démasquer*, to unmask; *désunir*, to disunite.

APPENDIX

CONCERNING

ELEGANCE

ELEGANCE is an universal subject of discourse; the Grammarians particularly seem to consider it as the principal end of their art, and most of their books abound with such expressions; as, elegant turns, elegant phrases, elegant words, and some expressions more elegant than others. It is natural therefore to desire to know exactly what is this elegance of which with so much talk there seems to be but a confused idea.

What the Grammarians generally mean by the word Elegance, so far as my utmost application has been able to discover, is this. Elegance, with regard to Grammar, is nothing more than an expression more proper, more in use, or of a better established use than any other expression which would convey the same, or very near the same meaning.

I say Elegance with regard to Grammar, that I may not be supposed to apply it to the mind and character of the thoughts, after the example of some who thus mistake the meaning of the word which in its proper signification is only applicable to Grammar.

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1. I say Elegance with regard to Grammar, that I may not be supposed to apply it to the turn and character of the thoughts, after the example of some who thus mistake the meaning of this word which in its proper signification is only applicable to Grammar.

2. Ele-

2. Elegance is only applied to an expression with relation to some other of the same, or very near the same signification ; for if only one can be found to express a particular meaning, there can be no expectation of finding Elegance in it : *le fer est dur, l'eau est liquide, iron is hard, water is liquid*, are therefore Phrases wherein no Elegance is discovered, these being the only expressions of the meaning designed by them, and any others, to convey the same or very near the same meaning, are not in use among those who understand the Language. On the contrary, Elegance may be discovered in the following Phrase, *Une matière didactique ne comporte pas beaucoup d'ornemens, a work of instruction admits not many ornaments*; instead of, *il ne convient pas de mettre beaucoup d'ornemens dans un matière didactique*, it is not proper to introduce many ornaments into a work of instruction. For of these two forms of expression, both which have very near the same sense, the former is most in use among those who have the greatest knowledge of our Language. For the same reason, it is more elegant to say, *il y eut vingt hommes de tuez*, than *il y eut vingt hommes tuez*.

The word Elegant, applied to a whole discourse, will, if taken in its true meaning, only signify that the discourse is composed of terms the most just, proper, and of the best established use in the Language to express the thoughts of the author.

From these sentiments concerning Elegance, which to me appear natural, it will follow, that the whole practice of it requires no farther attention than to follow those rules of Grammar and of Style, which I have laid down in the course of this work. And my making a separate article of it, is not so much from my having any thing particular to say concerning it, as to discover to the generality of Grammarians, however extraordinary the discovery may appear to them, that even they have no parti-

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cular meaning, when they are so lavish in extolling the word Elegance. My opinion may receive some confirmation from the etymology of the word, which seems to be derived from the Latin word *eligerē, to chuse*. Hence Elegance signifies the choice which is made of expressions the most in use, and most proper to represent one's thoughts.

There are some perhaps to whom my notion of Elegance will not appear entirely right, who cannot reconcile it with the collections of the elegancies of the Latin Language published in different books; since, among these pretended elegancies, several have no appearance of a better established use than some others of the same signification. Hence they would reduce the idea of Elegance to be a proper and customary expression, not commonly used by the vulgar, but only by those of the greatest knowledge in the Language. However this notion may otherwise appear, it is pretty obvious, that wherein it is just and determinate it will very well agree with the first I laid down; and that these two definitions united, will at least reflect on the nature of Elegance a somewhat clearer light than it has hitherto appeared in.

A

Philosophical and Practical
T R E A T I S E
 OF THE

PRONUNCIATION of the different kinds
 of the letter *e* in the French language.

Advertisement to the Reader.

THE subject of this treatise may appear to many very inconsiderable; and perhaps I might once have thought another somewhat extravagant, who should have employ'd himself about things which indeed seem to be mere trifles. However, by considering this matter more closely, it will be found very worthy of attention, both as a matter of curiosity and of use. In proportion as any objects really existing seem by their subtilty ready to escape us, is our curiosity gratified by reducing them entirely within the compass of our understanding. And however abstract these parts of knowledge may appear, they are useful, as they furnish at least plausible principles to render our pronunciation plain and easy, as well as the mechanical part of the pronunciation of all Languages. Moreover, as the rules laid down in this Grammar for the Articles of our Nouns, and for the Conjugations of our Verbs, have vindicated our Language

from the reproach thrown on it, of being confused in those particulars; so from the following observations there will appear as little foundation for the charge of confusion on account of the various kinds of our letter *e*.

A

Philosophical and Practical

TREATISE, &c.

BY the least application imaginable to this Grammar, it will soon be perceived that the rules for the pronunciation are the most difficult, especially those concerning the pronunciation of the letter *e*.

Several of our Grammarians have been so fully convinced of this, that, despairing to explain the matter exactly, they have quite neglected it, thinking proper to refer it to Custom only, according to the maxim of Horace; *Quæ desperat tractata nitescere posse, relinquit*. Others, as *M. de la Touche* and Father *Chiffet*, have given only partial rules, in excuse alledging the impossibility of collecting and applying all that might be said on this head. And if some, as *M. Hindret*, have attempted to explain this subject more fully, the excessive number of their observations, partly defective and partly perplexed, make it more tedious and troublesome to learn from them, than from practice itself.

The difficulty originally arises from the variety of sounds signified in our Language by this one character *e*. I exclude here those occasions where *e* jointly with another letter signifies a particular sound, quite

quite different from that which we call the sound of *e*. Thus *e*, followed by *u*, signifies the sound pronounced in the word *feu*; and *e*, followed by *n* or *m*, often denotes a nasal sound, as has been before observed.

My intention is to treat of the letter *e*, as it is properly the only vowel in a syllable, or when followed by an *i*, not pronounced; as in *peine*, *seigneur*, *veiller*, it retains its proper pronunciation and use entire: for the difficulty is to distinguish exactly how many different sounds may be signified by the letter *e* alone in a syllable, and what those sounds should be.

I shall begin with a general difference of sound universally acknowledged in our letter *e*, which, pronounced in one manner, is called the *e* mute, or the French *e*; as in *prie*, *fasse*, &c. and in another is called the Latin *e*, or accented *e*; as in *casé*, *disère*, *fér*, *accès*. The former is called the French *e*, because its use and sound is in no Language so frequent and so remarkable as in the French. It is also called the *e* mute, because of all the Vowels and of all the sounds of the human voice, it is the faintest and least to be distinguished by the ear. The other is called the Latin *e*, because its use and sound is common among those who speak the Latin Language, of what nation soever they are. I also call it the accented *e*, because in our Language it is distinguished by an Accent from the French or mute *e*, which is not capable of an Accent. Thus the words *vérité*, *sincère*, *accès*, are written with Accents never placed over the *e* mute. The Accent over the accented *e* is indeed often omitted, either in consequence of some general rules, which supply its place, or, as is more frequently the case, from negligence, inattention, or ignorance of the true use of our orthography.

The difference between the French and the Latin *e*, considered in general, is so great, that each of

them is pronounced by a manner of forming and moving the mouth entirely different: for the mute *e* is formed in the most simple and easy manner possible, since it is only the pronunciation of the Vowel *a*, but without half so wide an opening of the mouth, and without giving any other particular motion either to the tongue or to the lips. On the contrary, the Latin *e* is pronounced by a particular formation of the mouth; namely, in bringing forward the tip of the tongue as far as to the under teeth. It is however to be observed, that in the manner of forming the tongue and lips for pronouncing the Latin *e*, the mouth may open more or less, which in our Language makes various sorts of the accented *e*, distinguished by the names of the closed *e*, the open *e*, and the very open *e*; whereas there is but one sort of *e* mute, which cannot be pronounced either more or less open; for the attempting to pronounce it less open, would not convey any sound to the ear, it being the smallest of all sounds; and to pronounce it more open, would change it into an *a*.

As the general difference between our Latin or accented *e*, and our French or *e* mute, is very sensible, and universally agreed to, it need be considered no farther than to lay down plain and general rules to distinguish easily the one from the other, which I shall do at the end of this discourse. But, as the distinction of the various sorts of the Latin *e* has not hitherto been established on any principles, I shall treat of that first.

Our Grammarians have commonly made a distinction of no more than two sorts of the Latin or accented *e* in our Language; namely, the closed *e* and the open *e*, both which are contained in the word *fermé*, wherein the first *e* is open, and the second closed. But by the example of the three words *Fée*, *disfère*, *ser*, it is obvious that a very manifest distinction

distinction must be made of at least three kinds of the Latin *e* in our Language, since the *e* of the syllable *fe* in the word *disfere* is not so much closed as in *Fée*, nor so open as in *fēr*. There is very near as much difference in this respect between the pronunciation of *disfere* and *fēr*, as between that of *disfere* and *fée*. This single example puts the matter in so clear a light, that I never knew a person who did not readily perceive it.

Farther I assert, that with great attention a fourth Latin or accented *e* may be distinguished in our Language, and that the *e* of the same syllable *fe* in the Participle *disfèrant*, may with care be discovered to be a little less open than in *je disfere*, and a little more so than it is in *Fée*. It might easily be made appear that this distinction of sound of the several kinds of the Latin *e*, found in the four precedent words, may be discovered in an infinite number of other words in our Language; as may also still farther variations in the sound of our Latin *e*, arising like those before-mentioned from its being more or less open. What method then can be taken to explain these distinctions of our accented *e* to foreigners, and to people who live remote from *Paris*, since they have not been always perceived by persons of the greatest reputation for the knowledge of our Language, and who have even given rules for it? I flatter myself however, by laying open the mechanical part of the various pronunciations of our accented *e*, to remove these difficulties, to unveil the mystery, and make it plain to a common understanding, and easy to reduce to this practice.

I suppose first, that the genius and original institution of our Language, designed no distinction of our Latin or accented *e*. The truth of my supposition will appear from this one circumstance; that before the introduction of a particular custom

not above thirty or forty years ago, and which even at this day is not admitted by the French academy, all the kinds of our Latin *e*, whether closed or open, whether more or less open, were marked indifferently with an acute accent. Thus the dictionary of the academy, and several good authors, still write with the same accent over the *e* in the words *disere*, *profes*, *tire*, *répèle*, which contain the three or four kinds of the Latin *e* before-mentioned. The authors, who have perceived this difference, and without perfectly understanding endeavoured to express it in their orthography, have used this accent variously. It must be owned, that where the *e* is manifestly closed, they constantly put an acute accent, as in *fee*; and a grave accent, where it is evidently open, as in *après*; but where the *e* partakes of the two extremes; as in *étoient*, *dette*, *disere*, they have sometimes put an acute accent; as, *étoient*, *dette*; sometimes a grave accent; as, *étoient*, *dette*, and sometimes none.

2. I suppose that the genius of our Language with regard to the Latin *e*, requires the pronouncing of it uniformly closed; when we are not determined by natural mechanism to pronounce it open.

3. I suppose this mechanism to be scarce any thing more than the pronunciation of some Consonant, which immediately following, and being pronounced in the same syllable with the *e*, causes it to be pronounced more open. In reality, the mouth being almost shut in pronouncing the closed *e*, and being necessarily put in motion and opened to take the new formation which the following Consonant requires, the pronunciation of the *e* is affected by this opening. Thus it is pronounced more or less open, *ist*, in proportion as the *e* is more or less strictly connected with the following Con-

Consonant ; 2. in proportion as the following Consonant causes the mouth to open more or less in pronouncing it.

4. I suppose that we no-where pronounce the *e* open, except when it is followed, at least when written, by some Consonant which is now or was formerly pronounced, so that from the custom of hearing this *e* pronounced open on account of the Consonant which followed it, the habit of pronouncing it open still continues, even when custom has suppressed the pronunciation of the following Consonant.

5. I also suppose that the length of our long syllables which contain the open *e*, is the cause that in pronouncing them the mouth is kept longer open, which may serve for a farther mechanical explanation of the manner of forming our different kinds of *e*. The truth of these suppositions shall be supported by examples, which will cause them hereafter to be received no longer as mere suppositions, but as so many principles.

1st, I said that a Consonant following our Latin *e* is the occasion of its being open, of which these three observations are a proof. 1st, The *e* which we pronounce the most closed is at the end of words, where it never was followed by any Consonant ; as, *aimé, bonté, j'ai prié, &c.*

2. Every Latin *e*, followed in the same syllable by a Consonant which is pronounced, becomes a little open ; as, *bec, cornet.*

3. In proportion as the Consonants which follow the *e* in the same syllable, cause a greater opening of the mouth, the *e* is more open, not only in the French, but in every other Language. Thus the Consonants which cause the greatest opening of the mouth being *r* and *l*, the *e* which in the same syllable is followed by either of these two letters pronounced, is always the most open ; as, *el-*
beuf,

beuf, *ellebore*, *casuel*, or *mèr*, *enfer*, *tèrni*; also in the Italian, *inferno*, *terra*, &c. and in the Latin *verbum*, *terminus*; moreover *p* causing a less opening of the mouth than *r* or *l*, it happens that *e* is less open, when followed in the same syllable by *p*, than by *r* or *l*; as, in the word *impérceptible*, the *e* is more open in the syllable *per* than in *cep*. This is evidently the same in all Languages. All the other Consonants have a like effect, and make the precedent *e* more or less open, in proportion as they require a greater or less opening of the mouth to pronounce them. Thus the *e* was more open in the words *quelqu'un* and *marcredi*, when the *l* and the *r* in them were pronounced than it is now, when we pronounce *quequ'un* and *mècredi*.

4. I observed that we no-where pronounce the *e* open, except when it is followed, at least when written by some Consonant. Thus we pronounce the *e* open in *nes*, *cruel*, *amer*, *disere*, &c. But in the words *préambule*, *désisa*, *géant*, *météore*, *Fée*, the accented *e* is entirely closed, because the following Vowel has a quite different sound, with which the accented *e* cannot unite: whereas, according to the nature of all our Vowels, it unites very well with all Consonants, which are not so properly sounds as the modifications of them.

We nevertheless pronounce *ai* like *e* open in *fu-taie*, *plaie*, and such like words, where it is followed by an *e* mute, as it is a remainder of the ancient custom which was to pronounce, *fu-tai-ie*, *plai-ie*, making a kind of Consonant of the *i*, which is still so considered, and not without some foundation, by several Grammarians. It is thus very sensibly pronounced in the name of the town *Blaye*, pronounced after the manner of the country thereabouts, *Bla-ie*, and not *Blaie*. In the same manner *ia*, *ie*, *ii*, *io*, *iu*, each of them sensibly discovers the effect of the Consonant, which in *ai* causes

causes almost as great an opening of the mouth, as in the Vowel *a*. It is not strange therefore, that the sound of *ai* in this sort of words, should continue to be an *e* very open, and near approaching to *a*.

Thus is proved the truth of what I advanced in the second part of my fourth supposition; for being habituated to hear the *e* pronounced open in words, wherein it was formerly followed by a Consonant, we continue to pronounce it open, even when custom allows or requires this Consonant not to be pronounced. Thus tho' it is allowed by custom not to pronounce the *t* final of words ending in *et*; as, *effet*, *cornet*, *il met*, also *atrait*, *il fait*, (for *ai* agrees in every particular with *e*, as we shall shew:) we nevertheless pronounce the *e* preceding the *t* open; because our ear has been accustomed to hear it pronounced open, on account of the Consonant wherewith it was followed in its primitive pronunciation; as, *effe*, *cornè*, *atrait*, and not *effé*, *corné*, &c.

For the same reason custom requiring us to suppress the pronunciation of the final Consonant in the Plural Number of the same words, or of their derivatives; as, *projets*, *cornets*, *atraits*, &c. it is natural that the sound of the open *e* should still continue the same, or become rather more open on account of the final *s*, which by lengthening the last syllable makes it also more open.

There remains farther to be examined why the *e* is open in *décès*, *succès*, *abcès*, *accès*, *progrès*, *procès*, *dès*, *lès*, and perhaps in two or three other such words wherein the *s* is not pronounced, and which are not derived from any other French word wherein it is pronounced. This gives me occasion to observe, that most of them are derived from Latin words, in which the Consonant following the *e* causing it to be pronounced open, has the same

same effect in the French. In *abscessus*, *discessus*, *progressus*, *successus*, *processus*, we mechanically pronounce the *e* open on account of the following Consonant; and preserve the same habit in pronouncing the French words, *procès*, *abcès*, &c. with this difference only that the *s* final, lengthening their last syllable, causes it to be pronounced still somewhat more open.

Moreover, there is the greatest reason to conclude, that it was the ancient practice of our Language to pronounce the final *s* in these words.

1. Because its analogy is so very extensive, that in three or four thousand words containing *e*, there is scarce one of them wherein it is pronounced open, without being followed by a Consonant.

2. Because it is not long ago that several pronounced the *s* in the Preposition *dès*, giving to *des que* the sound of *dess que*, instead of *dè que*.

3. Because, at a distance from *Paris* in the provinces where the people have not much opportunity of following the fashionable alterations in our words, the *s* still continues to be pronounced in these words: on the other side of the *Rhône* and the *Loire*, they still pronounce *accès*, *procès*, *donné-~~less~~*, instead of *accè*, *procè*, *donné-lè*.

On this occasion we may observe the origin of the confusion with which our orthography is reproached, and whence it happens that many words are pronounced quite otherwise than they are written. We write *il a eu*, tho' it is not pronounced *il a u*, because it was formerly pronounced *eu*, and not *u*; and many old people of particular provinces pronounce so still. We write *aimer*, tho' it is pronounced *èmer*; because the Diphthong *ai* was formerly pronounced faintly, as it is now among the *Italians* and our people of *Gascony*, who still pronounce the *ai* in *je ferai*, as if it were *je fera-i*, instead of *je ferè*. But the *i* having, through negligence,

ligence, been imperfectly pronounced, came at length to take the sound of *e*, which requires pretty near the same formation of the mouth as the *i*, only less contracted and close; and hence *je fera-é* was pronounced instead of *je fera-i*.

The same negligence, or perhaps an impatience to express themselves (natural enough to our nation) having by degrees confounded the sound of the *a* with that of the *e*, at length retained only the latter, on which rests the force of the pronunciation. The same has happened with respect to *oi*, as in *François, je ferois, ils disoient*; which at first were pronounced with the sound of both the *o* and the *i*, and afterwards came to be pronounced with the sound of *o* and *e*, which less than a century ago was the universal practice; I even remember to have heard in my youth, old people commonly pronounce in that manner, as some do still. Thus the pronunciation has altered from *je fero-is*, to *je fero-ès*, and at last to *je ferès*.

The orthography has nevertheless suffered very little alteration; for as that subsists in books written by persons of learning, who are generally the most esteemed for an exact knowledge of Language, it has been accounted a kind of duty to write as others of reputation have written before; and, not to copy after so sensibly determinate a model, would appear to be a plain affectation of neglecting custom, which has ever been the principal or rather indeed the only Rule of Language. Alterations in the mean time have gradually crept into the pronunciation, from a failure of pronouncing the letters with the utmost exactness, every one being allowed to follow his own manner without exciting the wonder and attention of others, unless it manifestly contradicts the custom.

This has also insensibly introduced into familiar conversation, a pronunciation of some words very different

different from that which is used in grave elevated discourses, and which the orthography and institution of our language seem to require. Thus in familiar conversation the *r* is never pronounced unless by *Gascons* and *Pedants*, in the words *votre main*; but in the pulpit, or in repeating verses we say, *c'est votre main Seigneur*.

After this digression, which may not be entirely useless, we shall resume our subject; to conclude which there needs only a caution to obviate two or three difficulties.

I have taken notice that the accented *e* is always pronounced open, when in the same syllable it is followed by a Consonant, which is also pronounced. To this the following objection may be made. The *r*, which in an elevated discourse is pronounced at the end of the Infinitive Mood and of Nouns in *er*, does not make the preceding *e* open: for we say, *aimer un homme*, and not *aimer un homme*; *métier indigne*, and not *métier indigne*; by which tho' our rule seems to be destroyed, I on the contrary assert this to be a fresh proof of it.

I own indeed, that in an elevated discourse, the Infinitive Mood and the Nouns in *er* are pronounced with the sound of an *e* closed, and not of an open *e*, but then it may be discovered, if attended to, that the *r* is not pronounced entirely in the same syllable with the *e*, but is sounded with the following Vowel, and we pronounce *aimé-run homme*, *métier-rindigne*, making a small stop between the *e* and the final *r*. Hence it happens that those, who are not sufficiently informed of the custom on these occasions, naturally pronounce this *e* final open, and when they endeavour to comply exactly with the custom, they find some slight difficulty to pronounce the *e* closed, and to let fall the sound of the *r* on the following Vowel, which gives the smallest imaginable stop to the pronunciation between

tween the *e* and the *r*. But if this short stop be not observed, the connecting the sound of the *r* very closely with the precedent *e* will never fail to make it sensibly open.

But if the *r* is followed by an *e* mute, which we would pronounce very distinctly, the pronunciation of the *r* falling then not on the accented *e* which precedes it, but on the *e* mute which follows it, and on which the sound should dwell, we may then also pronounce the accented *e* closed. This is the case in *Normandy*, where they say *pé-re, gué-re*, dwelling almost as long on the final mute *e*, as if they pronounced *péran, guéran*. But the *French* pronunciation requiring us to pass lightly over this *e* mute, is the occasion that the Consonant immediately before it is joined to the preceding accented *e*.

This proves the truth of two new rules of pronunciation established in this Grammar; namely, that the *e* is open in the penultimate syllable of words, the last of which has the sound of an *e* mute preceded by a Consonant; as, in *méne, diséne*; and also that this open *e* is not very open. The mechanical explication I have just given of this, confirms the truth of what I then knew only by attending to common practice. For this Consonant being pronounced immediately after an accented *e*, must cause it to be pronounced open; but the sound also falling partly on the following *e* mute, makes the accented *e* less open than it would be, were the Consonant not followed by a Vowel.

Experience discovers this still more evidently in the two words *fer* and *diséne*, and others of the same sort. The *r* entirely opens the *e* in *fer*, because as it is not followed by any other Vowel, the sound falls wholly on the preceding accented *e*; whereas it but half opens the *e* in *diséne*, because it is followed by an *e* mute, on which the sound partly falling, has therefore less effect on the preceding

ceding accented *e*, and consequently makes it less open.

And, as the *e* is never open in our Language, unless it is followed by a Consonant, at least written; this may also be laid down for a rule, that every accented *e* followed by a Consonant, which is pronounced in the same syllable, is always open; except the nasal *e*, which I take no notice of in this discourse. To this may be added, that even when the Consonant written after the accented *e*, is not pronounced, the *e* remains still open, except in the three following instances, for which reasons plausible enough may be given.

1. *E* followed by an *r* written, is not pronounced open in Infinitives and Nouns in *er*; as, *doner*, *danger*, &c. because custom having suppressed the pronunciation of the *r*, and nothing remaining to pronounce but a final *e*, which in the Participles of Verbs and in Nouns ending in *e* which are very numerous, is pronounced closed; the particular relation there is between the Infinitives and their Participles, has occasioned the *e* in both to be pronounced alike. Moreover the relation in the construction of the Nouns Substantive in *é*, with the Infinitives or Nouns in *er*, may also have given the same pronunciation to the *e* of the Infinitives and of the Nouns in *er*, as to that of the Participles and of the Nouns in *é*; and as in these it is closed, it is likewise pronounced closed in the former.

2. An *e* final followed by the Consonant *s* in Nouns Plural, and in the second Person of Verbs, is pronounced closed. The reason of which is very obvious; for in reality this final *s* makes no part of the word; and in my opinion was always pronounced so faintly, as only just to serve for a distinction of the Plural Number from the Singular, by a small inflection of the voice; as we still
practise

as we still practise to lengthen the final syllable of words where the *s* is put only to distinguish the Plural Number. Thus we pronounce the final *e* in *bonté*, *doné*, which are Singular, as an *e* closed without any inflection to protract it; but in the Plural, as, *vos bontez*, *vous donez*, the *e* is somewhat lengthened by a small inflection of the voice, which neither does nor ought to make any alteration in its proper sound, but should only serve to distinguish the Plural Number.

I am confirmed in this conjecture from the ancient practice of our orthography, which is also followed by the dictionary of the French academy, and consists in distinguishing these Plurals not by an *s*, but by the faint letter answering to it, which is *z*; as it were to signify, that on this occasion the sound of the *s* is purposely lost, in order to leave only an inflection of the voice necessary to protract the syllable.

The same by a conformity of sound has happened to the two words *nez* and *assez*, which are commonly written with *z* at the end; as if they were Plurals. Indeed they form the same sounds as certain Plurals; *nez*, *nasus*, being the same as *nez nati*; and *assez* making a part of the Plural words *entassez*, *cassez*, &c.

3. If it be objected that the *e* in the Conjunction *et* is pronounced closed, notwithstanding the Consonant *t* follows it; the cause of this probably is, that the *t* not being pronounced, there remains only the sound of the letter *e*, which when alone is always pronounced closed.

And, even supposing every instance should not exactly agree with these conjectures, a small number of exceptions can by no means affect the general constitution of the Language explained in the Rules I have laid down for the pronunciation of our several kinds of the letter *e*.

What has been said concerning them, is in every circumstance applicable to the Diphthong *ai*, now it is no longer pronounced with the two sounds of the letters *a* and *i*, but instead thereof as an accented *e*.

It is therefore by no means true, as some have asserted, that *ai* is always pronounced as an *e* open; since on the contrary it is evident, that *ai* or *ay* final is pronounced as an *e* closed, except in the word *vrai*. We pronounce, *je chantai, je dirai, un geai, le mois de Mai*, as if they were written *je chanté, je diré, un gé, le mois de Mé*.

It is also an idle observation of some authors, that *ai* in the middle of words is pronounced like an *e* open; since it is only so pronounced on account of the Consonant immediately following it, which is a circumstance common both to the Diphthong *ai*, and to every Latin *e*.

Rules for distinguishing the accented e.

1. When the *e* is accented at the end of a word, it continues to be so in all the derivatives and inflections of the same word, what syllable soever it happens to fall in. Thus the accented *e* in *aisé* and *amér*, is also accented in the penultima of *aisément*, and in the anti-penultima of *amèrement*, or in whatever syllable of words derived from the primitive words *amér* and *aisé*, it chanches to be. All words of the same kind are included in this Rule except Verbs in *er*, whereof the *e* always becomes mute in the Present Tense, and in the penultima of the Uncertain and of the Future; as, *chanter, je chante, tu chantes, je chanterois, je chanterai*.

2. The *e* is accented in *de*, when it makes the first syllable of a word which has more than one; as, *dépit, décheoir, déduin*. The exceptions to this

this acc. 1. words beginning with *des*, followed by a Vowel; as, *deformais*, *desaveu*, *desobliger*, &c. The *e* however continues accented in *désigner*, and *désister*. 2. The following words must be excepted; *degré*, *debors*, *demain*, *demandeur*, *demeure*, *demi*, *demoiselle*, *denier*, *depuis*, *derechef*, *dessous*, *dessus*, *devancer*, *devise*, *devenir*.

3. The *e* is accented in the syllable *re* at the beginning of a word, when it signifies no repetition of the action; as, *réfugier*, *récent*. The following words and their Compounds must be excepted from this Rule, *rebut*, *rebelle*, *rebours*, *rebrousser*, *rebutade*, *recoin*, *recomander*, *reconnaissance*, *recourir*, *recevoir* (but not *réception* and *réceptif*) *reculer*, *redevable*, *redoute*, *refrein*, *refroger*, *regarder*, *regimber*, *refuge*, *refus*, *regret*, *relais*, *relief*, *relique*, *religion*, *remède*, *remercier*, *remuer*, *renard*, *René*, *renifler*, *renoncer*, *renom*, *repaire*, *repartir*, *repentir*, *replétion*, *repas*, *replique*, *repos*, *represailles*, *reproche*, *repentir*, *requérir*, *requête*: also words compounded with the Particle *ress*; as, *ressentir*, *resssembler*, *ressortir*, *ressouvenir*; except *réssusciter*.

The *e* is besides accented in *réchauffer*, *réformer*, *rétenion*, in which *re* seems to denote some repetition of the action. There remain very few words wherein the *e* is accented, which may not be reduced to the foregoing Rules.

Some general Rules for the mute *e*.

After having made a general division of all the kinds of our letter *e* into the *e* Latin and the mute *e*, and given Rules to distinguish the Latin or accented *e*; it may seem needless to add any distinction of the mute *e*, since it must be so in all cases where it is not Latin or accented. However, to make the knowledge of it still more universally plain and familiar, I shall add some observations

which may be useful to foreigners, and to those who live in the provinces remote from *Paris*.

The *e* is mute when it is the last Vowel, either of the Present Tense Singular of Verbs in *er*; as, *je porte, tu portes, il porte*, or of the third Person of all Verbs in general; as, *il disent, ils crie, ils fassent, ils content*.

2. In the penultima of the Uncertain and Future Tenses; as, *je serai, nous crierons, ils trouveront, j'estimerois, nous aimerions, &c.* Except however such Verbs as have this *e* followed by two Consonants, the first of which is an *r*; as, *je verrai, tu perdrois*, wherein the *e* is open.

3. The *e* is mute when it is the last letter of Feminine Adjectives; as, *une humeur forte & difficile*.

4. When it is the last letter of the Infinitive Mood; as, *faire, dire, répondre, &c.*

5. In the penultima of Nouns Substantive ending in *té*, and formed from Adjectives; as, *durété, bonêteté*, which are derived from the Adjectives *dure, bonête*.

6. In the penultima of Nouns Substantive ending in *ment*, and derived from Verbs; as, *jugement, mouvement, contentement*, which are derived from the Verbs *juger, mouvoir, contenter*. Except *agrément* and *supplément*.

7. In the penultima of Adverbs ending in *ment*; as, *franchement, sotement*, except, 1. when they are derived from Adjectives ending with an *e* Masculine; as, *aisément* and *réglément*, which are derived from *aise* and *réglé*. Except, 2. the five following, *comodément, confusément, expressément, profondément, impunément*.

8. In *des*, when it is the first syllable of a word and followed by a Vowel; as, *desabuser, desaveu*, except, *désigner, désister*.

9. In

9. In *re*, being the first syllable of a word, and signifying the repetition of an action entire without, and independent of this syllable; as, *redire*, *refaire*, which are composed of *dire* and *faire*. Except *réchauffer*.

10. In the penultima of Nouns ending in *eur*, derived from Verbs in *eler*, *eller*, *emer*, *eser*, *eter*, which have an *e* mute in their penultima; as, *receleur*, *semeur*, *peiseur*, which are derived from *receler*, *semer*, *peser*.

11. In the penultima of the Infinitive Mood of Verbs of the foregoing Terminations; as, *apeler*, *celer*, *semer*, *mener*, *peser*, *tetter*. Except, *exceller*, *quérèller*, *sèller*, *bèler*, *mèler*, *révéler*, *blasphémer*, *égrèner*, *cangrèner*, *étrèner*, *aréter*, *decréter*, *empiéter*, *endéter*, *enquêter*, *entéter*, *fêter*, *fouéter*, *guéter*, *hébéter*, *inquiéter*, *interpréter*, *préter*, *regréter*, *repéter*, *tempéter*.

12. *Ê* is also mute in the monosyllable Particles *de*, *me*, *se*, *te*, *le*.

To conclude, *e* is mute in the penultima of the words *arsenac*, *cabaretier*, *chaperon*, *charetier*, *forgeron*, *hameçon*, *passetemps*, *levain*, *petit*, *retour*, *tafet*.

How just soever these rules and exceptions may be, as it is scarce possible to conceive that they have taken in the whole compass of three or four thousand words, it will be proper that foreigners and the inhabitants of the provinces should also have a dictionary, wherein the Latin *e* is exactly marked, farther to confirm the truth of these Rules; which, with regard to the closed and open *e*, may alone be safely relied on.

Thus have I given my sentiments concerning the nature of the several kinds of the letter *e* in the French Language, which hitherto has so much tortured our Grammarians to explain, and foreigners to understand. If what I have said on this sub-

ject, prove equal to the opinion I have been encouraged to entertain of it by some persons of the greatest genius and capacity in *Paris*, I shall enjoy the satisfaction of having removed one of the greatest difficulties in the study of our Language, and shall not regret the trouble I have experienced in so dry and laborious a work.

A SHORT

A

SHORT ACCOUNT

OF THE

RULES

OF THE,

FRENCH POETRY.

I Propose not here to treat of Poetry in general, not even of the French Poetry. This is a subject too comprehensive for my present design, and may occasion a larger discourse, which I have hopes of publishing hereafter, at the end of a treatise concerning Eloquence. I consider Poetry here only with relation to Grammar; and, as Versification forms a particular kind of Language, making a part of the general one.

I shall divide the Language of Poetry, or the French Versification, into two sections: the first will contain what regards each verse taken separately; and in the second I shall consider the verses with relation to each other.

Cc 4

SECT.

SECT. I.

Containing what regards each verse taken separately.

THERE are two circumstances wherein the formation of each French verse, considered separately, consists; 1st, The number of syllables whereof it is composed; 2^{dly}, The arrangement of those syllables.

CHAP. I.

Of the number of syllables in each verse.

A French verse, considered without any relation to other verses accompanying it, is nothing more than an expression composed of a determinate number of syllables.

The best French verses are composed of twelve syllables; as,

Du souverain des cieux constant adorateur,

Portez sa loi toujours au fond de votre cœur :

D'un si juste devoir conservateur fidèle,

Soyez de vos sujets l'amour & le modèle.

On examining the number of syllables in these four verses, it will appear, that the two last have thirteen instead of twelve, including the *e* mute; which, as I have before observed, at the end of a verse is not considered as a syllable. In reality, the words *fidèle* and *modèle*, at the end of a verse, have almost the same pronounciation as if they were written *fidel* and *model*, without the *e* mute.

Verses

Verſes ending thus with a word, of which the laſt ſyllable has for the Vowel an *e* mute, are called Feminine Verſes, whether the *e* mute be the laſt letter of the word, as in *modèle, fidèle, diſe, faſſe*, or be followed by an *s* in the Plural of Nouns, or with *nt* in the Plural of Verbs, as in *modèles, fidèles, diſent, faſſent*.

Obſerve only, that in the Third Perſon of the Tenſes in *ois*; as, *diſoient, aimeroient*, the *e* mute does not make the verſe Feminine, becauſe it ſeems to be put there only to lengthen the laſt ſyllable; which has otherwiſe entirely the ſound of an open *e*, as if the words were written *dirè, aimerè, &c.*

All verſes which are not Feminine are called Maſculine.

The Feminine verſes of twelve ſyllables, and even the greateſt part of others, ſhould, for the reaſon before mentioned, have one ſyllable more than the Maſculine verſes.

The verſes of twelve ſyllables, which are our longeſt, are chiefly uſed where the ſubject is elevated, as in heroic poems and tragedies, whence they take the name of heroick verſes.

We have alſo verſes of ten ſyllables, the Feminines of which have eleven; as,

^{1 2 3 4 5 6 7 8 9 10}
Tandis qu'ici les bizarres mortels,
A leur Auteur reſuſent des Autels;

^{1 2 3 4 5 6 7 8 9 10 0}
Et fabriquant une burleſque image,
Comme à leurs Dieux, ils lui rendent homaſe.

Theſe verſes of ten ſyllables are now very ſeldom uſed unmixed with others, except in humorous or ſatyric pieces, or in Rondeaux.

We

We have moreover verses of eight syllables, the Feminines of which have nine ; as,

^{1 2 3 4 5 6 7 8}
A force d' user des placets
Vous voila quite d'un procès,

^{1 2 3 4 5 6 7 8 9}
Qui vous rompit long tems la tête,
D'apel, de decret, de requête,
Et de tous ces mots qui font peur
A qui n'est point né chicaneur.

We have others of seven syllables for the Masculine, and eight for the Feminine ; as the following, written on the death of the late Dauphin and of his consort, who died within a very short time of each other.

^{1 2 3 4 5 6 7}
En vain la mort & l'amour

^{1 2 3 4 5 6 7 8}
D'une funeste victoire
Se disputent-ils la gloire ;
Ils sont vainqueurs tour à tour.
Si-tôt que la mort jalouse
A l'époux ravit l'épouse,
Aussi-tôt l'amour jaloux
A l'épouse rend l'époux.

Sometimes verses of six syllables are used, which have seven for the Feminine, but scarce ever to compose an entire piece without a mixture of verses of some other sort ; as in the following, which are so justly applicable to the prince I just now mentioned, the loss of whom France will never cease to lament.

Ce n'est pas seulement au trône, au diadème

Qu'on reconoit les Rois ;

Sans le pouvoir supreme,

Sans être encore Roi vous en avez les droits :

Charmer tous les esprits par sa mure sagesse,

Ne trouver point de cœur qu'on ne puisse gagner,

Se posséder soi-même en sa tendre jeunesse,

N'est-ce pas là régner ?

Verbes of less than six syllables are never used, except in songs and other light pieces, wherein the Poet scarce observes any other Rules than his own ear and particular fancy.

It may not be improper, before I conclude this article, to repeat what I have before observed concerning the ambiguous signification of the word *syllable*. Sometimes it signifies only one sound in a word, distinct from any other ; and in this sense there are two syllables in the word *Di-eu*. At other times it signifies the union of two syllables which are pronounced in as little time as a common single syllable ; in which sense *Dieu* is but one syllable. This is called a proper Diphthong ; which has been before explained.

But as in Prose there are several proper Diphthongs, which are not so in verse, where they form some two syllables, and others only one, it is of importance to give a clear and distinct view of them ; the rather, as it has not been hitherto done.

It is a general rule, that in verse all the proper Diphthongs make two syllables, except the following.

1st, *Ia, ie, ieu, ieus, ieux*, which, in very short Nouns Substantive, and in their Derivatives, make but

but one syllable ; as, *diable, fiacre, amitié, ciel, milieu, vieux*. Otherwise, and in Nouns Substantive, which are longer, these Diphthongs make two syllables ; as, *di-amant, di-adème* ; also in Verbs, Participles, and Adjectives ; as, *vérifi-a, sanctifi-é, furi-eux*. The Adverb *bi-er* has a smoother sound in two syllables ; as,

*Quand bi-er il m'aborde, & me serrant la main :
Ab ! Monsieur, m'a-t'il dit, je vous attends demain.*

There are however examples of the word *bier* used as one syllable only.

2dly, *Ien* is but one syllable ; as, *mien, entretien* ; except at the end of Adjectives ; as, *anci-en, &c.*

3dly, *Io*, or *ion*, is only one syllable at the end of Verbs ; as, *courions, porterions, &c.* otherwise it makes two syllables ; as, *vi-olon, li-on, passi-on*.

Observe, that these sounds *ia, ie, ien, ieu, io, ion*, always make two syllables in the word *lier*, in its Derivatives, and in *pieux* ; as, *li-er, li-en, li-a, &c.* and after *r* or *l*, preceded by another Consonant ; as, *cri-a, vouari-ons, supli-é*.

4thly, *Oi* in verse makes but one syllable, whether it is pronounced like *è*, as in *je dirois*, which is pronounced *je dirès*, or like *oè* ; as in *je dois*, which is pronounced *je doès*.

5thly, *Oui* is only one syllable in the word *oui*, otherwise it makes two syllables ; as, *jou-ir, ou-ir, éblou-ir*.

6thly, *Ui* is but one syllable ; as, *lui, suivi, nuit* ; except in *ru-ine*, and its Derivatives.

E mute, following another Vowel in the middle of a word, makes not a proper Diphthong, being there quite left out in the Pronunciation ; as, *criera, louerons, tuerie*, which are pronounced *crira, louerons, turie*.

C H A P. II.

Of the arrangement of syllables in each verse.

THIS regards, 1st, The circumstances common to all verses, whatever number of syllables they have ; 2dly, Those which are peculiar to verses of twelve and of ten syllables.

1st, Of the circumstances common to all verses.

The first Rule.

A word ending with any other Vowel than an *e* mute, should not be followed by a word beginning with a Vowel. This Fault may be observed in the following verses.

*Vous le voyez, grand Dieu, & vous le permetez.
De ses bontez, il aura un modèle.
Sa fierté anima mon cœur.*

In these verses *Dieu &*, *aura un*, and *fierté anima*, cause a kind of gaping, which is not allowed in our Poetry.

Observe, 1st, That words beginning with an *b* not aspirate, are reckoned to begin with a Vowel ; the following verse is therefore erroneous.

Toujours du vrai honneur il a suivi la trace.

2dly, That the *t*, in our Conjunction *et*, being never pronounced, it is accounted a Vowel in Poetry ; and therefore should not be followed by another Vowel, as in this line ;

Il est saint & il est aimable.

Et il would make the same gaping as *é il*.

The

The second Rule.

If a word ending with an *e* mute, is followed by a word beginning with a Vowel ; the *e* mute with the following Vowel makes but one syllable ; as,

*La route du vice est glissante,
Elle nous entraîne à la mort :
Le cours d'une vie innocente
Nous présente un plus heureux sort.*

But if a word begins with an *e* mute pure, that is, an *e* mute immediately preceded by another Vowel ; as, *vie, loue, &c.* the following word must then begin with a Vowel. These two lines would therefore not be allowed.

1 2 3 4 5 6 7 8 9 10 11 12 0
*La vie pour douceurs cache nos infortunes.
On loue la vertu, mais sans la pratiquer.*

Whereas the two following are proper, because in them the final *e* mute pure is united with a following Vowel.

*La vie a des douceurs jusque dans l'infortune.
On loue une vertu qu'on ne pratique pas.*

2. *Of the circumstances peculiar to verses of twelve and of ten syllables.*

The principal of these is the *cæsura* or *pause*, as it is called, which in a verse of twelve syllables requires that the sixth syllable should be the last of a word, and the fourth in a verse of ten syllables. The word *cæsura*, is derived from *cædere*, to cut ; because it cuts the verses as it were into two parts. It is also called the *pause*, from a very small interruption

ruption of the pronunciation to mark the separation ; as in these two verses.

*Heureux qui dans son Dieu | s'appuie & se repose.
Heureux qui dans son cœur | possède toute chose.*

On the contrary, for want of the pause, the following twelve syllables do not make a verse,

Dieu qui de nos ennemis brave les complots.

The verse would be very good thus,

Quand de nos ennemis | il brave les complots.

Each of the parts of a verse thus divided, is called an hemistich.

The two following lines are of ten syllables thus divided into hemistichs, the first of four, and the other of six syllables.

*Si vous voulez | goûter de vrais plaisirs,
Ne donnez pas | l'essor à vos desirs.*

The word, where the pause is, should not be connected with the first word of the second hemistich. The following are the most remarkable of these connected words, at which the pause should not be made.

The Preposition before the word it governs ; as,

Il finit toujours par | une illustre conquête.

The Conjunctive Pronoun before its Verb ; as,

A l'instant, Seigneur, vous | domterez ces rebelles.

The

The Verb separated from its Negative ; as,

Timandre ne connoît | pas encor son malheur.

The Nominative *qui* separated from its Verb ; as,

Le jeune Héros qui | couronna ses exploits.

Other Cases of *qui* are barely allowable, but will never make a good pause ; as,

Tant de guerriers de qui | l'on vante le succès.

The Adjective before its Substantive ; as,

Jamais le glorieux | projet qui leur expose.

The Substantive before its Adjective ; as,

J'éprouve le destin | fatal qui me poursuit.

Observe, that on this last occasion the Substantive may by the pause be separated from its Adjective, if the latter be followed by another Adjective which concludes the verse ; as,

J'éprouve le destin | fatal & rigoureux.

The Auxiliary Verb before the Participle of its Verb ; as,

Le Seigneur toujours a | chéri l'humble de cœur.

or,

Dans le jour où je fais | venu pour le venger.

The pause is more supportable when the Auxiliary Verb is of two syllables ; as,

Et toujours vous avez | chéri l'humble de cœur.

or,

Au jour que tous étoient | venus pour le venger.

If

If the sense will allow the Auxiliary Verb to be placed at the beginning of the verse, it may be separated from its Participle, and then it will not make the pause of the verse; as,

Le Seigneur a toujours | chéri l'humble de cœur.

or,

Je suis avec ardeur | venu pour les venger.

The Conjunction *donc* also produces a bad effect in the pause.

The *e* mute, being no more accounted a syllable with respect to the pause, than it is at the end of a verse; will not therefore make one if it happens to be the sixth syllable; as,

Mais l'éclat du trône, jamais ne m'éblouit

is not a verse, because it has no pause from the want of a sixth syllable, the mute *e* with respect to the pause not being reckoned one.

On the contrary, the following is a very good verse,

Mais si l'éclat du trône à jamais éblouit,

because the mute *e* not being considered as a syllable, the word is supposed to end at the syllable *trôn*, and the mute *e* of this word unites with the following Vowel.

It should be observed as a consequence of what has been said on this occasion, that a final *e* mute followed by *;* or *ni*, must never make either the sixth or seventh syllable of a verse; for as it cannot unite with the following Vowel, on account of one of these Consonants intervening, if it makes the sixth syllable, the verse will want the pause, which cannot be made by the *e* mute alone; and

if it chances to be the seventh, the verse will have one syllable too much; as,

¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ¹⁰ ¹¹ ¹² ¹³
Mais si l'éclat des trônes a jamais ébloui.

It appears here, that the seventh syllable *nes*, caused by the Consonant *s*, not being capable of uniting with the following Vowel *a*, forms a syllable distinct from it, which makes one more than there should be in the verse, as there also is in the following.

¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ¹⁰ ¹¹ ¹² ¹³ ¹⁴
Tous à l'envi célèbrent une fête si belle.

To conclude this Article of the arrangement of syllables, I shall observe that they must be so disposed, as not to leave the sense imperfect at the last syllable, or the end of a verse to be completed in the next; as,

*Vain fantôme d'honneur, c'est pour toi qu'un Héros
 S'immole : mais hélas ! trouve-t'il son repos ?*

Nevertheless, if the sense extends to the end of the following verse, and concludes there, the regularity is preserved; as,

*Vain fantôme d'honneur, c'est pour toi qu'un Héros
 Immole chaque jour sa vie & son repos.*

This Rule how essential soever, is not strictly observed in verses of a familiar style, as in comedies, fables, tales, epistles, &c.

SECT.

SECT. II.

Concerning the relation of verses to each other.

THE French verses have certain mutual relations, some general, and others regarding only particular kinds of poetry.

CHAP. I.

Of the relation of the French verses to each other in general.

THE general relation of verses to each other is the rhyme, which is the resemblance or unity of sound between the two last syllables of two verses. The distinction of the sound by the ear therefore, and not the orthography, must determine concerning the rhyme.

Every verse, of whatever number of syllables, must end with a word which rhymes with the last word of another verse.

Tho' the resemblance or unity of sound, is the general and natural rule for the rhyme; nevertheless custom, which, tho' on this occasion it may appear unaccountable, perhaps is not so, or at least was not so at first, has introduced the following exceptions to this rule.

1. A word ending with *s*, *z*, or *x*, is not allowed to rhyme with a word which does not end with one of these letters, notwithstanding the two words have exactly the same sound; as, *forêt* and *cypres*; *les gosses* with *égosses*; *je comptois* and *ils portoient*.

2. The third Person Plural of every Tense of a Verb, except the Future; as, *disent*, *fesoient*, *portassent*, is not allowed to rhyme with a word

which is not of the same Tense, or which ends not also with *nt*, notwithstanding it has the same sound; as, *disent*, with *cuisse* or *bise*; *seroient*, with *prêt* or *raie*; all which are equally pronounced with a long *e* open; as, *ferè*, *prè*, *rè*; or *portassent* with *croasse*, or *grimace*.

Most authors have believed they comprehended these two rules, in saying that a Singular should not rhyme with a Plural; which is certainly a mistake; since *feront* which is Plural, rhymes very well with *rond* which is Singular; as also *un accès* with *les procès*; and *l'encens* with *les sens*.

Neither does custom allow of making a Verb in *ois* or *oit* rhyme with a word, which, tho' of the same sound, is written with *es* or *ez*; as, *diférois* with *progrès*, *portoit* with *notes*. This extends to words of the same sound ending with and without *r*; as, *danger* and *plongé*.

This is generally observed, tho' it seems not to be very essential.

The rhyme from two words of the same sound, one of which is long, and the other short, as, *goût* and *tout*, tho' sometimes practised, is defective. The example even of *M. Despreaux*, is not sufficient to authorise it. The two following lines are written by him.

Aimez-vous la muscade, on en a mis par tout:
Sans mentir, ces pigeons ont un merveilleux goût.

The rhyme may be termed somewhat more than defective, even vicious, when an *e* closed is made to rhyme with an *e* open; as, *aimer* and *aimier*, *Jupiter* and *atèster*. These two sounds in reality are as different from each other, as *e* and *a*. Several of our best poets have nevertheless sometimes made use of these rhymes. Of whom, as they have made no scruple to wound our ears, we need
make

make none to complain. Perhaps this practice may have arisen from the small difference there formerly was between the sound of the closed and of the open *e*.

The rhyme is also not allowed between words, one of which is composed or derived from the other; as, *faire* and *contrefaire*, *porter* and *raporter*. A word may rhyme with itself in a quite different signification; but this kind of rhyme to many appears flat and enervate; as,

*A tous ces beaux discours j'étois comme une pierre,
Ou comme la statuë est au festin de Pierre.*

The rhyme is not tolerable between two words with a double *l* liquid in the one and not in the other; there being two quite different sounds; as,

*Par ton ami rapellé
Sur ce rivage émaillé.*

I cannot comprehend how some of our modern poets, who have deservedly gained a great reputation, could allow themselves in this sort of rhyme; since these two kinds of *l* are more different from each other, both as to sound and the formation of the mouth, than the two letters *d* and *t*: and *rapellé* and *émaillé* make less of a rhyme than *bordé* and *porté*.

The most general and determinate rule for the rhyme in the Masculine verses, is, that the last syllable of the two words which make the rhyme, should be exactly of the same sound (allowing the exceptions before-mentioned) as, *progrés* and *regrets*; *aller* and *parler*; *fournir* and *soutenir*.

There are however three Cases, wherein it is not required that the first Consonant of the last syllable should be the same in both lines.

D d 3

1. When

1. When one of the rhyming words is of one syllable only ; thus *this* rhymes with *sortis*, and *louis* with *vous*.

2. When their sound is very full and remarkable, such as end with *r* and *l*, pronounced ; as, *enfer* and *amer*, *animal* and *brutal*, or such as end with the improper Diphthongs *au*, *eu*, *ou*, when they are long ; as, *écbafaut* and *affaut*, *beureux* and *dédaigneux*, *jaloux* and *résous*.

3. When the rhyme is formed from words, whereof there are but few ; as, *estomac* and *cotignac* : but were they numerous, it would be a considerable defect not to have the same Consonant at the beginning of the last syllable of both lines ; as if we were to make *fortuné* rhyme with *dompté*, *seniment* with *prudent*, &c. This sort of licence is only practised in verses of great freedom or negligence.

The Feminine rhymes follow the same rules as the Masculine, only with this difference, that the mute *e*, being the last syllable, is of no consequence without the precedent one : thus *estime* and *flame* will by no means rhyme together, nor *partage* and *mange*, *muses* and *grises*, *répondent* and *tendent* : but *estime* will rhyme with *légitime*, *partage* with *avantage*, *muses* with *ruses*, *répondent* with *fondent*. Thus the Feminine rhymes are formed not from their last syllable, which is not at all considered on this occasion, but from the penultimate syllable, which the genius of our Language supposed to be the last sensible to the ear.

We give the term of rich to rhyme perfectly regular ; as, *troupeaux* and *drapeaux*, *subtile* and *fertile* ; otherwise it is said not to be rich ; as, *troupeaux* and *fardeaux*, *subtile* and *stérile*.

No less care must be taken to avoid all rhymes in the middle of verses, than to be exact in them at the end. It is a great defect, when the first
hemi-

hemistich rhymes with the last, or with either of the next verse. The two following verses are very defective in this particular.

*Leurs stériles desseins, leurs entreprises vaines.
Tant de coups inhumains de ces ames hautaines.*

There is sometimes practised contrary to this rule a play of words, which may have its beauty.

CHAP. II.

Concerning the mutual relation of our verses in the several kinds of poetry most in use.

THE most natural pieces of our poetry, are those which contain a considerable but indeterminate number of verses, all of the same number of syllables; which are commonly either twelve or eight.

In these are put first two Masculine verses of the same rhyme, and then two Feminine, and so on alternately; as,

*Sachez qu'un orateur n'est point une furie;
Parlez donc sans fureur & sans éfronterie;
Ne soyez ni trop lent ni trop précipité;
Distinguez bien l'air vis, d'avec l'air emporté:
Soyez grave sans faste, aisé sans nonchalance,
Modeste sans froideur, hardi sans insolence.
Joignez vos agrémens aux préceptes de l'art.
Quiconque plaît sans lui, ne plaît que par hazard.*

In other pieces where the rhymes do not thus immediately succeed each other, the fancy may indulge all kinds of variety, within the bounds of the following rules,

1. Two Masculine or Feminine verses are never used together without a rhyme ; as,

*Tel qu'un homme enrichi dans les bras du sommeil.
Rencontre à tout moment de superbes trésors.*

or,

*O divin objet de mon ame,
Tant que vous serez mon partage.*

This rule however is not observed in the four following lines written by the famous *M. de Corneille*, on the Cardinal de Richlieu ; but he never considered them as regular.

*Chacun parle à son gré de ce grand Cardinal,
Mais pour moi je n'en dirai rien :
Il m'a fait trop de bien pour en dire du mal,
Il m'a fait trop de mal pour en dire du bien.*

2. Not more than two verses of the same rhyme are put together, whether Masculine or Feminine ; unless in songs, or in pieces of a humorous or very careless style.

3. No more than two lines can be placed between two others which rhyme together ; so that no more than two combinations can be regularly made in the disposition of our rhymes, viz.

1. When the first verse, either Masculine or Feminine, rhymes with the third ; and the second with the fourth.

2. When the first rhymes with the fourth, and the second with the third.

An example of the first combination,

*Que sert l'amitié dans la vie,
Quand les chagrins lui sont unis ;
C'est pour rire de compagnie
Que l'on doit avoir des amis.*

An

An example of the second.

*Tant qu'on est avec ses amis,
On peut connoître leur mérite ;
Mais si jamais on ne les quite,
On n'en conoit point tout le prix.*

Verses of a different number of syllables, as the following written on the sight of a crucifix, may be disposed in any order according to the author's fancy.

*Pour embraser mon ame
D'une céleste flame,
Je porte les yeux chaque jour,
Sur l'image d'un Dieu qui meurt pour mon amour.
Mais un objet si tendre,
N'a point encor ranimé ma langueur,
J'ai le cruel secret de pouvoir m'en défendre ;
Ah ! ne peut-il passer de mes yeux dans mon cœur.*

A number of verses, whereof the rhymes are thus intermixed, the sense concluding with the Period at the end, is called a stanza, from the Latin word *stare*, to stop.

A stanza is not strictly confined to a certain number of lines ; but the least regular number is four, and the greatest about ten or twelve.

When the same disposition of the rhymes, and the measure of each verse, is observed in several stanzas together, they are called regular ; and otherwise irregular.

When a stanza ends with a Masculine verse, the next stanza must begin with a Feminine, and so reciprocally.

Stanzas are used for various kinds of poetry in the French Language.

A single

A single Stanza is seldom distinguished by that name; but sometimes, with relation to the number of lines, is called either Quatrain or Sixain; and with relation to the subject, is often said to be either an Epigram or a Madrigal.

Not having been able to find a definition of the words Epigram and Madrigal, so as exactly to distinguish them from each other, either in the Dictionary of the French academy, or in several others which I consulted for that purpose, I shall offer my conjecture concerning them.

The Epigram is composed of a number of lines not less than two, nor exceeding eight; all the others as it were serving to introduce a lively expression in the last line on which the thought falls, and which is commonly called the point of the Epigram. The subject is generally humorous and satyrical, as in the following imitation of one from *Martial*,

*Dorilas, cette bonne ame
Fait mourir tous ses amis:
Ob ciel! que n'as-tu permis
Qu'il fut ami de ma femme.*

Or in this,

*Gentil Colin tu m'as charmé la vue;
Quand ton image en mon ail fut reçue,
Je me sentis épris de ton amour:
Tu me parus plus beau mille fois que le jour,
Gentil Colin, tu m'as charmé la vue,
Mais c'est quand j'avois la brelue.*

The Madrigal is a kind of Epigram, but somewhat different, as it contains scarce ever less than six, and may extend to twelve lines, and even farther. The thought or point of it is less lively, but
more

more sensible ; surprizes less, and satisfies more. The subject of the Madrigal should be grave, beautiful, and noble ; of which the following is an example, written on occasion of the Bonfires made by the enemies of *France*, after they had lost the Battle of *Fleury*.

*Après avoir été batus,
On voit chez vous tant de réjouissances,
Qu'à s'en tenir aux apparences,
Vous êtes les vainqueurs, nous sommes les vaincus.
Ab ! franchement c'est pour nous trop de gloire,
Et vous relevez trop l'éclat de nos exploits ;
Quoi donc voulez-vous faire croire,
Qu'être batu par des François,
Est un honneur qui vaut une victoire ?*

Praise may also make the subject of a Madrigal. The following was occasioned by an entertainment which the prince of *Condé* made for the Dauphin in the wood of *Chantilli*, and which had somewhat marvellous in its appearance.

*Depuis le temps où toutes choses
Contribuoit à nos plaisirs,
Qu'il ne falloit savoir que former des desirs,
Pour former à son gré mille métamorphoses :
Rien a-t-il paru plus charmant,
Que ce que Chantilli fit voir dernièrement ?
Mais de ces merveilleux, de ces galans spectacles
Il ne faut point être surpris :
Dans tout ce qui touche Louis,
Rien ne coute au Condez, pas même les miracles,
Soit pour servir le père, ou divertir le fils.*

The Sonnet is a kind of Madrigal of fourteen lines, subject to rules troublesome enough.

1. The verses must have all the same number of syllables, commonly twelve, sometimes eight.

2. It is divided into two stanzas of four lines each, then into a third of six lines, which must again be divided into two equal parts, called thence *Terceras*; so that the sense is concluded at the end of the first *tercera*, as if it were a stanza.

3. The same word must not be repeated in the fourteen lines of the Sonnet.

4. There should be no more than two rhymes in the two Quatrains; four of the eight lines of both of the same Masculine rhyme, and the other four of the same Feminine.

For what farther concerns the Sonnet, the general rules of the Versification of the Stanzas and of the Madrigal are to be observed.

The following example of one cannot be too generally known, both on account of the beauty and force of the Poetry, and of the sanctity and elevation of the sentiments.

*Grand Dieu, tes jugemens sont remplis d'équité,
Toujours tu prens plaisir à nous être propice :
Mais j'ai tant fait de mal, que jamais ta bonté
Ne me pardonera, qu'en blessant ta justice.*

*Oui, Seigneur, la grandeur de mon impiété,
Ne laisse à ton pouvoir que le choix du supplice :
Ton intérêt s'apose à ma félicité,
Et ta clémence même attend que je périsse.*

*Contente ton desir, puisqu'il t'est glorieux ;
Offense toi des pleurs qui coulent de mes yeux :
Tonne, frappe, il est temps, rends-moi guerre pour guerre.*

*J'adore, en périssant, la raison qui t'aigrit :
Mais dessus quel endroit tombera ton tonnerre,
Qui ne soit tout couvert du Sang de Jésus Christ ?*

To the difficulty of succeeding in this kind of Poetry it is owing that there have been very few good Sonnets; insomuch, that for some time past Sonnet-writing seems to have been lost. At least I cannot recollect any which have met with tolerable success in the world, one by *M. de Fontenelle* excepted. Were the use of Sonnets entirely lost, the damage, in my opinion, would not be very great; the constraint to which they are subject vastly exceeding the pleasure arising from them. Moreover, the principal thought, which should appear at the end, can scarce be carried on through the several Stanzas, but as it were by jumps, by which either the connection of the work is apt to be weakened, or the unity of it altered.

However, if any one will pretend to write a Sonnet, he must submit to the rules prescribed for that kind of Poetry.

I am at a loss therefore to know how *M. de R**** came to give the title of Sonnet to the following pieces of fourteen lines; the two first Quatrains of which have four different rhymes instead of two, which they should only have, besides that the same word seems to be repeated in it two or three times, *ennuia, ennuior, ennuioux*. The piece indeed is allowed to be otherwise well written, but must by no means pass for a Sonnet, unless the authority of a single author be sufficient to alter the titles of our poems, which, in all probability, will never happen.

A un bel Esprit.

*Monsieur l'Auteur que Dieu confonde,
Vous êtes un maudit bavart,
Jamais on n'ennuia son monde
Avec tant d'esprit & tant d'art.*

*Je vous estime & vous honore ;
 Mais les ennuyeux tels que vous,
 Eussiez-vous plus d'esprit encore,
 Sont la pire espèce de tous.*

*Qu'un sot assige nos oreilles,
 Passe encor, ce n'est pas merveilles,
 Le don d'ennuier est son lot.*

*Mais Dieu preserve mon ouïe,
 D'un homme d'esprit qui m'ennuie ;
 J'aimerois cent fois mieux un sot.*

The ode, in French, is a number of regular Stanzas, or Strophes, commonly on an elevated subject, and adorned with all the ornaments of a poetical expression.

Most of the odes in the highest reputation are in Stanzas of ten lines each, the Masculine verses having eight syllables each, and the Feminine nine; or the former seven, and the latter eight.

In the Stanzas of ten lines, the fifth line commonly rhymes with the sixth; and the rhymes in the four first lines are placed in a different order from those in the four last; as if in those the first line rhymes with the third, and the second with the fourth; in these the first will rhyme with the fourth, and the second with the third.

The following Stanzas are taken from one of the most beautiful odes of *M. de la Motte Houdart*.

*Calliopé savante Fée,
 Inspire-moi de nouveaux airs :
 Je veux sur les traces d'Orphée,
 Descendre vivant aux Enfers :
 Conduis-moi ; que le triste empire
 Aux sons triomphans de ma lyre*

Soit

Soit ouvert encore une fois :
 Et qu'enchanté comme les ombres,
 Cerbère des Royaumes sombres,
 Me laisse violer les loix.

Qu'entens-je ! la Tartare s'ouvre,
 Quels cris, quels douloureux accens,
 A mes yeux la flamme y découvre
 Mille supplices renaissans :
 Là, sur une rapide roue,
 Ixion dont le Ciel se joue,
 Expie à jamais son amour :
 Là, le cœur d'un géant rebéle,
 Fournit un proie éternelle
 A l'avidé faim d'un vautour.

Mon œil à ces objets s'atache,
 Curieux malgré son éfroi ;
 Mais de Minos qui m'en arache,
 Subissons l'équitable loi :
 Laisse des tourmens trop célèbres,
 Dit-il, à travers des ténèbres,
 Jette un plus utile regard ;
 Et dans nos prisons souterraines,
 Vois, avec fruit, de quelles peines
 On punit l'abus de ton art.

D'abord me frappent les supplices
 Destinez aux lâches auteurs,
 Qui rendent les Muses complices
 De leurs libèles imposteurs.
 Je vois Archiloque à leur tête ;
 D'un arc que Némésis aprête,
 S'arme cet essain malheureux ;
 Et leurs mains toujours imprudentes,
 Décochent des flèches ardentes,
 Qui retombent toujours sur eux.

Quelle

Quelle est cette troupe alarmée?

J'y conois ces jaloux esprits,

Qui vouloient que la renommée

Ne publiât que leurs écrits :

Un éternel souci les ronge :

Toujours quelque funeste songe

Couronne à leurs yeux leurs rivaux,

Et de la lyre que je touche,

Le moindre son les éfarouche,

Et semble un surcroit à leurs maux.

There are also very fine odes in Stanzas, or Strophes, different from these, and indeed no sort of regular Stanza is improper for them. The title of Ode is sometimes given even to irregular Stanzas, when the subject and style of them is very much elevated. This elevation, say some, should extend even to Enthusiasm; a term, which to explain, an empty pompous heap of words is commonly used with very little meaning.

The *Rondeau* is a little poem, or a kind of sport in Poetry, which bestows on trifling subjects the beauties of Elegance and Simplicity; those on graver subjects having failed of success.

This poem is subject to the following rules.

1. It should be composed of thirteen verses, of exactly two rhymes; the one Masculine, and the other Feminine.

2. It is divided into three parts, with each of which the sense must conclude, as in Stanzas; the first and third containing five verses each, and the second three.

3. The first word or words of the *Rondeau*, which from two should not exceed four syllables, must be repeated at the end of each of the two last parts of it, in a natural meaning; and to produce a more agreeable

agreeable effect, the manner of introducing them should be varied.

Rondeaux are commonly written in verses of ten syllables for the Masculine, and eleven for the Feminine; tho' there are some of eight, and even of seven. The following *Rondeau* is a compliment of thanks to a certain prince who had favourably attended to a discourse explaining some difficult points of literature.

*A Monseigneur je dois présentement,
Si je le puis, faire mon compliment,
Pour la faveur qu'il m'a bien voulu faire,
De m'écouter expliquer un mystère,
Qui n'étoit pas grand chose assurément.*

*Irois-je aussi répéter froidement,
Ce qu'on entend lui dire à tout moment?
Des complimens! rien n'est plus ordinaire*

A Monseigneur.

*Si je suivais pourtant mon sentiment,
Je n'aurois pas peu de peine à me taire,
Mais je craindrois d'être fort téméraire:
Heureux encor d'avoir pu seulement
Faire un *Rondeau* pour mon remerciement*

A Monseigneur.

The French Poetry contains many other pieces of various kinds; but as the Rules of their Versification are included in those of others contained in this discourse, I shall reserve the farther notice of them to the larger treatise I intend to publish concerning Poetry in general. It may not, however, be improper to insert here one of our fables, as an example in that kind of Poetry; the Versification whereof, tho' subject to no particular Rules, has a natural and easy manner peculiar to it.

L'imagination & le Bonheur.

FABLE ALLEGORIQUE.

L'Imagination amante du Bonheur,
 Sans cesse le desiré & sans cesse l'apèle :
 Mais sur elle il exerce une extreme rigueur,
 Et fait pour ses desirs, il est peu fait pour elle.
 Dans sa tendre jeunesse elle ala le chercher
 Jusques dans l'amoureux empire ;
 Mais lorsque du Bonheur elle crut aprocher,
 Les soupçons, le jaloux martyre,
 La délicatesse encor pire,
 Soudain à ses transports le vinrent aracher.
 Dans un age plus mur, du même objet charmée,
 Au palais de l'ambition,
 Elle crut satisfaire encor sa passion :
 Mais elle n'y trouva qu'une ombre, un fumée,
 Fantôme du Bonheur & pure illusion.
 Enfin dans le pays qu'habite la richesse,
 Séjour agréable & charmant,
 Elle va demander son fugitif amant :
 Elle y vit l'abondance, elle y vit la molesse,
 Avec le plaisir enchanteur ;
 Il n'y manquoit que le Bonheur.
 La voilà donc encor qui cherche & se promène :
 Lasse des grands chemins, elle trouve à l'écart
 Un sentier peu battu qu'on decouvroit à peine.
 Un beauté simple & sans art,
 Du lieu presque desert étoit la souveraine,
 C'étoit la piété. Là notre amante en pleurs,
 Lui raconta son aventure :
 Il ne tiendra qu'à vous de finir vos malheurs,
 Vous verrez le Bonheur, c'est moi qui vous l'assure,

Lui

*Lui dit la fille sainte ; il faut pour l'atirer
 Demeurer avec moi, s'il se peut sans l'attendre,
 Sans le chercher, au moins, sans trop le desirer ;
 Il arrive aussi-tôt qu'on cesse d'y prétendre,
 Ou que dans sa recherche on fait se modérer.
 L'imagination à l'avis sut se rendre,
 Le Bonheur vint sans desérer.*

This fable, so well imagined and sensible for the subject, so beautiful and delicate for the expression, was written by the late *Mademoiselle Bernard*, a name worthy to be rank'd with those of *Scuderi* and *des Houlières*; and with which I shall conclude this work, as I know of none more proper to revive the taste of Poetry. And since her illustrious friends have had no opportunity of publishing her admirable character, it is with pleasure I make use of this, to pay what I owe to the memory of a person who was no less an honour to *Parnassus*, than to her sex; and whom the more I knew, the more reason I found to esteem. Her value, with me, was very much increased, by her behaviour on a particular occasion, which it very well becomes a man of my profession to publish. She had formerly written several poems, in which there were some expressions not exactly agreeable to the strict seriousness required by the religious life she had embraced: these she would never suffer to be printed, tho' she was offered a considerable sum of money for them, which would have been very convenient for her circumstances. On the contrary, she employed the latter part of her life in composing moral and christian pieces, such as the fable which gave me occasion to mention her: some of these I hope to insert in a larger work on this subject.

CHAP. III.

Of poetical licence.

BY this is commonly understood the use of certain words which are allowed in verse, and not in the common Language called prose. The French Versification has some, but very few of them. I shall mention the principal.

1st, The word *encore*, which has three syllables, may in verse be used with two only, and written *encor*.

2^{dly}, The Adverbs *dessus*, *dessous*, *alors*, may sometimes be put instead of the Prepositions *sous*, *sur*, *lors*; as, *mais dessus quel endroit*, instead of *mais sur quel endroit*; also *alors qu'on espere toujours*, for *lors qu'on espere toujours*.

3^{dly}, The word *jadis*, become obsolete, is still used very properly in verse for *autrefois*.

Some other such-like terms, disused in prose, give an air of beauty and grandeur to Poetry; as, *la nef* for *le navire*, *un courser* for *un cheval*, &c. These last words may indeed rather be considered as true poetical terms, than ascribed to the licence of Poetry. The writings of the Poets will furnish others of the same kind. It is sufficient for the purpose of this work, to have excited some attention to them.



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